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Tears, Blushes and Beating Hearts.

Masculinity, Emotions and Feelings in Elizabeth Gaskell's *North and South*, Thomas Hardy's *Far from the Madding Crowd* and Sara Jeannette Duncan's *The Imperialist*

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Abstract

This dissertation explores the relationship between masculinity, emotions and feelings in Elizabeth Gaskell's *North and South* (1855), Thomas Hardy's *Far from the Madding Crowd* (1874) and Sara Jeannette Duncan's *The Imperialist* (1904). The Introduction gives an overview of gender theory and the ideology of masculinity in general, explains the terms 'emotion' and 'feeling' and discusses the relationship between the ideology of masculinity, emotions and feelings in the nineteenth century. Chapter One examines the relationship between masculinity, emotions and feelings in the industrial setting of *North and South* and studies the tension or discrepancy between them. In addition, it demonstrates the different functions of the display of emotions and feelings. Furthermore, it challenges the assumption that the expression of male emotions and feelings automatically emasculates a man. Chapter Two looks at the depiction of masculinity and emotions in relation to nature descriptions, such as landscape, weather and animals, in the rural setting of *Far from the Madding Crowd*. It further shows how the display of emotions changes in the second half of the nineteenth century to an indirect expression through nature descriptions. At the same time, this chapter indicates that emotions and feelings are natural for men and that their suppression can have destructive consequences. The final chapter investigates masculine identities in the imperial setting of *The Imperialist*. It shows how at the-turn-of-the 20th century the expression of male emotions and feelings is replaced by an increasing self-control. The Conclusion indicates the realignment of gender identities that are defined through the inclusion of feminine and masculine characteristics and demonstrate their application in further nineteenth-century texts.

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Introduction:

Masculinity, Emotions and Feelings

Masculinity does not appear to harmonise with the demonstration or the experience of emotions and feelings. Men are and were expected to be strong, hard and unemotional. In 2014, Owen Jones wrote in the *Guardian* how the prejudiced view on masculinity persists in the 21st century:

> Boys don't cry, or at least they're not supposed to. Yes, the old, unreconstructed machismo that was once all too synonymous with being a man has been partly driven back; men are more likely to open up and talk about their feelings. But discussing anxiety, depression and mental distress is still seen as weak or unmanly; the pressure to "man up" and "stop being such a woman" remains pervasive.[1]

Indeed, the ability to express feelings is generally perceived as 'unmanly' and effeminate. However, the idea that men do not 'talk about their feelings' is not rooted in biology but originates from the social construct of masculinity. Butler argues that

> gender is in no way a stable identity or locus of agency from which various acts proceed; rather, it is an identity tenuously constituted in time – an identity instituted through a *stylized repetition of acts*. Further, gender is instituted through the stylization of the body and, hence, must be understood as the mundane way in which bodily gestures, movements, and enactments of various kinds constitute the illusion of an abiding gendered self.[2]

[1] Owen Jones, 'Young Men in Crisis May Not Be Crying out for Help. But It's Desperately Needed', *Guardian*, 2 July 2014 <https://www.theguardian.com/commentisfree/2014/jul/02/young-men-mental-health-crisis-support-cuts> [accessed 3 July 2017]. Discussions around masculinity are still up-to-date and emerged again when Ian Duncan Smith expressed 'at a fringe event at the Conservative Party conference in Manchester' at the beginning of October 2017 that '[u]nmarried men often grow into "dysfunctional" human beings and become "a problem" for society'. In addition, he emphasised the importance of marriage for men. (Rachel Wearmouth, 'Unmarried Men Are "A Problem" For Society, Says Tory MP Iain Duncan Smith', *Huffington Post United Kingdom*, 3 October 2017, <http://www.huffingtonpost.co.uk/entry/marriage-iain-duncan-smith_uk_59d3b8f9e4b04b9f92054af5> [accessed 8 October 2017]). Ian Duncan Smith's comment led to Raisin's article in the *Guardian* on men and masculinity as well as its challenges in modern day Britain (Ross Raisin, 'Men or mice: is masculinity in crisis?', *Guardian*, 6 October 2017, <https://www.theguardian.com/inequality/2017/oct/06/men-or-mice-is-masculinity-in-crisis-ross-raisin?> [accessed 8 October 2017].)

[2] Judith Butler, 'Performative Acts and Gender Constitution', in *Literary Theory: An Anthology*, ed. Julie Rivkin and Michael Ryan, 2nd ed. (Malden: Blackwell Publishing, 2004), pp. 900–911, p. 900 (italics in original).

According to Butler, gender is constructed through performance as well as identified through the nature of that performance over time. In addition, the body is subordinated and controlled through the performance of gender as it has to act in specific ways in accordance with the demands of gender ideology. As Poovey suggests, gender is thus indeed unstable and artificial as well as 'both contested and always under construction; because it [is] always in the making, it [is] always open to revision, dispute, and the emergence of oppositional formulations.'[3] In other words, gender as well as masculinity and femininity are not natural but constructed and performed and their ideologies are constantly renegotiated.

In addition, gender ideology is at odds with the expression of emotions and feelings especially because the experience of emotions as automatic, instinctive reactions of the body lies beyond the control of gender ideology. Although the terms 'emotion' and 'feeling' are often used as interchangeable in everyday use as each one is used as a synonym to define the other one, there are slight differences in their meanings. On one hand, the *OED* nowadays defines 'emotion' as 'any strong mental or instinctive feeling, as pleasure, grief, hope, fear, etc. deriving esp. from one's circumstances, mood, or relationships with others.' It is further explained as 'a mass noun' for 'strong feelings, passion; (more generally) instinctive feeling as distinguished from reasoning or knowledge.'[4] The instinctive nature of emotions is further emphasised in Fox's definition of emotions as 'discrete and consistent responses to an internal or external event which has a particular *significance* for the organism.'[5] According to Damasio, a contemporary neuroscientist, emotions are further physical manifestations that are expressed through

[3] Mary Poovey, *Uneven Developments. The Ideological Work of Gender in Mid-Victorian England* (London: Virago Press, 1989), p. 3.
[4] 'emotion', http://www.oed.com.voyager.chester.ac.uk/view/Entry/61249?rskey=zgV68v&result=1&isAdvanced=false#eid [accessed 25 July 2017].
[5] Elaine Fox, *Emotion Science. Cognitive and Neuroscientific Approaches to Understanding Human Emotions* (Basingstoke and New York: Palgrave Macmillan, 2008), p. 16 (italics in original).

the human body and hence often 'public, visible to others as they occur in the face, the voice, in specific behaviours.'[6] This understanding of the physical expression of emotions existed already in the nineteenth century and was described, for instance, by Charles Darwin in *The Expression of the Emotions in Man and Animals* (1872)[7] and William James, brother of the novelist Henry James and an 'American philosopher and psychologist'[8], who published an article entitled 'What is an Emotion' (1884)[9].

Feelings are, on the other hand, defined by the *OED* as the '[c]apacity or readiness to feel emotion, esp. sympathy or empathy', a '[c]onsciousness, awareness; an emotional appreciation or sense (*of* one's own condition, an external fact, etc.)'.[10] Unlike emotions that are expressed through the body, Damasio states that '*[f]eelings are a mental expression*'[11] and, according to Fox, they are thus 'the subjective representation of emotions'[12]. This means that emotions cannot be controlled as they are automatic and instinctive reactions of the body. Hence, only feelings can be controlled or suppressed through gender ideology in the sense of interpreting and acknowledging emotions. In this project, the term 'emotion' will therefore be employed to signify the physical reaction and expression of the body, such as tears, blushes, heart beats. The term 'feeling' will be used for the more 'abstract' concepts, such as love and shame.

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[6] Antonio R. Damasio, *Looking for Spinoza. Joy, Sorrow and the Feeling Brain* (London: Vintage, 2004), p. 28.
[7] Charles Darwin, *The Expression of the Emotions in Man and Animals* (London: John Murray, 1872) <http://darwin-online.org.uk/content/frameset?pageseq=1&itemID=F1142&viewtype=text> [accessed 25 July 2017].
[8] Horace M. Kallen, 'William James', <https://www.britannica.com/biography/William-James> [accessed 24 July 2007].
[9] William James, 'What is an Emotion', *Mind*, 1884 <http://psychclassics.yorku.ca/James/emotion.htm> [accessed 25 July 2017].
[10] 'feeling', <http://www.oed.com.voyager.chester.ac.uk/view/Entry/68981?rskey=qndfvs&result=1&isAdvanced=false#eid> [accessed 25 July 2017] (italics in original). Feeling has further the meaning of 'experience[ing] the sense of touch or other bodily sensations (as of heat, cold, pain, motion, etc.)'.
[11] Damasio, *Looking for Spinoza*, p. 37 (italics in original).
[12] Fox, *Emotion* Science, p. 17.

The masculine gender has been traditionally and historically characterised in opposition to the experience and expression of emotions. Ruberg summarises how

> [d]ebates concerning the definition and function of the emotions have always had gendered implications. In the classical and medieval conception of the body, […] women were regarded as colder and moister than men and hence more volatile than men, whose hot and dry constitution gave them more stability (Perfetti 2005, 5). Since the seventeenth century, Cartesian mind-body dualism […] has included gendered connotations, whereby emotions and the body were associated with femininity and the mind and rationality with masculinity.[13]

Thus, masculinity has been identified as being more stable and rational than femininity. Moreover, Ruberg suggests a separation of mind and body as two distinct entities belonging to two different concepts: the mind belonging to masculinity and the body as well as emotions to femininity. In addition, the separation of masculinity from the body and emotions leads to a negation, a dissolution, or as Grosz describes it, 'the disavowal of the body, specifically the male body' and the mind consequently becomes 'disembodied'.[14] In identifying the body and emotions with femininity and women, while the mind is linked to masculinity, men are denied the ability to feel, experience and acknowledge emotions as well as feelings and become disembodied, too.

The opposition between masculinity, emotions and feelings existed also in the nineteenth century. Markwick describes how 'Victorian men have been commonly believed to be harsh, stern fathers' and 'emotional illiterates […] Their era has been seen as the age of the stiff upper lip, when feelings, especially sexual feelings, were kept firmly under wraps.'[15] The suppression of feelings was further promoted by John Ruskin in *Sesame and Lilies* for whom the Victorian man 'must be […] *always* hardened' because

[13] Willemijn Ruberg, 'Introduction', in *Sexed Sentiments. Interdisciplinary Perspectives on Gender and Emotion*, ed. Willemijn Ruberg and Kristine Steenbergh (Amsterdam and New York: Rodopi, 2010), pp. 1–20, pp. 1-2.
[14] Elizabeth A. Grosz, *Volatile Bodies. Toward a Corporeal Feminism* (Bloomington: Indiana University Press, 1994), p. 4.
[15] Margaret Markwick, *New Men in Trollope's Novels. Rewriting the Victorian Male* (Aldershot and Burlington: Ashgate, 2007), p. 15.

of 'his rough work in open world'.[16] In order to be a successful man, a man had to subdue his feelings and emotions and appear instead as hard and cold. According to Adams, this control is a well-known masculine 'Victorian attribute'[17] which hence led to the common stereotype of Victorian men as 'emotional illiterates'. In fact, Sanders and Tosh argue that there were few places men could express their feelings and emotions. For instance, Sanders notes that 'unpublished diary-narratives seem to have been the one place where bereaved fathers could write freely and privately examine' their emotions and feelings, for example during the loss of a child.[18] In addition, Tosh presents the example of Edward Benson, Archbishop of Canterbury, to demonstrate how paradoxical fatherhood could have been:

> After [Benson's] death, when his sons perused the many bundles of letters and diaries, they found abundant evidence of their father's love "streaming out and towards us". But their own recollections were very different. While growing up in the 1860s and 1870s they had been starved of intimacy with him.[19]

Apparently, some men could only express their feelings and emotions in either letters or diaries that were not destined for other eyes besides the writer and the addressee in the case of the letters. Furthermore, it shows how restricted the expression of male feelings and emotions were. However, as Tosh shows, there existed a variety of fathering styles that included the demonstration of feelings and emotions, for example, 'the "nursing father"' who 'fed his babies by hand and tended them through illness'[20] as well as 'the intimate father' who showed 'tenderness and familiarity, both to himself and his

[16] John Ruskin, *Sesame and Lilies* (London: George Allen & Unwin, 1915), p. 108 (italics in original).
[17] James E. Adams, *Dandies and Desert Saints. Styles of Victorian Masculinity* (Ithaca and London: Cornell University Press, 1995), p. 4.
[18] Valerie Sanders, *The Tragi-Comedy of Victorian Fatherhood* (Cambridge: Cambridge University Press, 2009), p. 25.
[19] John Tosh, *A Man's Place. Masculinity and the Middle-Class Home in Victorian England* (New Haven: Yale University Press, 2007), p. 98.
[20] Tosh, *A Man's Place*, p. 87.

children.'[21] Thus, fatherhood as well as 'masculine identities' in general were in the nineteenth century, as Adams notes, 'multiple' and 'complex'.[22]

In addition, as various scholars have pointed out, the ideology of masculinity was anything but stable and uniform. As Sussman suggests, masculinity in the nineteenth century was 'rather fluid and shifting, a set of contradictions and anxieties so irreconcilable within male life'.[23] Rotundo describes, for example, two contradictory male identities in exploring 'the Masculine Achiever' and 'the Christian Gentleman'. Whereas the Masculine Achiever is characterised through his aggression and 'the restraint of tender or "sentimental" feeling', the Christian Gentleman is supposed to demonstrate feelings, such as 'love, kindness and compassion'. Despite their opposition, the two male identities could be found in the same person, as boys were raised in both.[24] Hence, the paradoxes of the ideology of masculinity could not only be found between different kinds of male identities but also within one person.

In fact, the ideology of masculinity in the nineteenth century did not always demand the suppression of emotions and feelings. Richgels demonstrates in his article on 'Masculinity and Tears' how the expression of male emotions was quite acceptable in the first half of the nineteenth century when men showed frequently though uneasily emotions, such as tears.[25] In the second half of the nineteenth century, however, '[a] culture of control is beginning to settle in.'[26] The expression of male emotions becomes less frequent until it stops completely by the end of the nineteenth century. Likewise,

[21] Tosh, *A Man's Place*, p. 99.
[22] Adams, *Dandies and Desert Saints*, p. 3.
[23] Herbert L. Sussman, *Victorian Masculinities. Manhood and Masculine Poetics in Early Victorian Literature and Art* (Cambridge and New York: Cambridge University Press, 1995), p. 2.
[24] Anthony E. Rotundo, 'Learning about Manhood: Gender Ideals and the Middle-Class Family in Nineteenth-Century America', in *Manliness and Morality. Middle-Class Masculinity in Britain and America 1800-1940*, ed. J. A. Mangan and James Walvin (Manchester: Manchester University Press, 1987), pp. 35–51, p. 43.
[25] Robert W. Richgels, 'Masculinity and Tears in 19th-Century Thinking: A Comparison of Novels in France and Britain', *Studies in Humanities*, 21/2 (1994), pp. 134–146, pp. 136-137.
[26] Richgels, 'Masculinity and Tears in 19th-Century Thinking', p. 140.

Gilmour argues that there has been a time when the expression of emotions had been quite acceptable for men:

> Before the growth of the stiff upper lip in the late Victorian public school, manliness was also associated with the capacity to show feeling. "A man is seldom more manly then when he is what you call unmanned", Thackeray wrote in his essay on Steele […].[27]

There has been a time when the demonstration of emotions was perceived as masculine. Yet this changed through the ideology 'of the stiff upper lip'. The *OED* defines the expression '***to keep (carry, have) a stiff upper lip***' as 'to be firm, unyielding'.[28] This definition indicates again a lack or suppression of emotions and feelings. Masculinity was therefore anything but stable and was constantly renegotiated. It reflects also at the same time Butler's theory of gender as performance that changes over time. Thackeray, who is quoted by Gilmour, further states that the demonstration of male emotions actually makes a man '"manly"', however, this was perceived as unmanly by society. Consequently, as Poovey argues, 'men and women were subject to different *kinds* of ideological constraints'[29] but both had to live up to societal expectations and both could become victims of their respective ideologies.

This dissertation explores the relationship between masculinity and the display of male emotions and feelings from the middle of the nineteenth century to the turn-of-the-20th century. *North and South* (1855) by Elizabeth Gaskell, *Far from the Madding Crowd* (1874) by Thomas Hardy and *The Imperialist* (1904) by Sara Jeannette Duncan have been chosen for the centrality of the courtship plots.[30] In all three novels, there are several

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[27] Robin Gilmour, *The Idea of the Gentleman in the Victorian Novel* (London and Boston: George Allen & Unwin, 1981), p. 86.
[28] 'stiff upper lip', <http://www.oed.com.voyager.chester.ac.uk/view/Entry/190209?redirectedFrom=stiff+upper+lip#eid20680487> [accessed 30 March 2017] (italics and bold in original).
[29] Poovey, *Uneven Developments*, p. 23 (italics in original).
[30] As *The Imperialist* by Duncan might not be well-known outside of Canada, a summary of the novel can be found in the appendix. Tausky's book on Duncan offers an overview of Duncan's biography, her work as a journalist and as a novelist (Thomas E. Tausky, *Sara Jeannette Duncan. Novelist of Empire* (Port Credit: P.D. Meany Publishers, 1980)).

suitors, two in *North and South* (John Thornton and Henry Lennox) and in *The Imperialist* (Lorne Murchison and Hugh Finlay), three in *Far from the Madding Crowd* (Gabriel Oak, William Boldwood and Francis Troy). Moreover, all novels present a wide variety of male characters and identities from different social backgrounds and professions as well as from different regions, ranging from working class to upper class, from the industrial North in *North and South* to the rural South in *Far from the Madding Crowd* and the imperial setting in Canada, at that period still a British colony and part of the British Empire, in *The Imperialist*.

The dissertation examines the relationship between masculinity, geography and economy as well as class. It analyses further whether a Northern, industrial setting has different demands and expectations towards masculinity than a Southern, agricultural setting or an imperial, Canadian setting. In addition, the project researches whether each period, around the publication of the novels (1850s, 1870s and 1900s), has a different ideology or perception of masculinity. The chapters follow the chronological order of the publication dates of the novels. Therefore, Chapter One focuses on *North and South* and examines the identities of John Thornton, Nicholas Higgins and Mr Hale as well as the expression of their emotions and feelings. Chapter Two investigates the masculinity in *Far from the Madding Crowd* in exploring Gabriel Oak, William Boldwood and Francis Troy. Chapter Three concentrates on Lorne Murchison and Hugh Finlay in *The Imperialist*.

Chapter One: *North and South* – Conflicted Masculinity

In general, 'the men of Milton' appear rather masculine, at least in Mr Hale's eyes who is positively impressed by 'the power of the machinery of Milton, the power of the men of Milton'[31]. In linking Milton men with the machinery, a certain type of masculinity is evoked. Men are like the machinery; the machinery probably even empowers men and makes them strong, firm, unyielding, powerful and aggressive. Moreover, Thornton identifies himself strongly with Milton's industry as he prefers 'toiling, suffering – nay, failing and successless – [in Milton], than lead a dull prosperous life in the old worn grooves of what you call more aristocratic society down in the South, with their slow days of careless ease.' (*NS*, 76) The North is characterised through industry and hard work whereas the South is depicted as an 'aristocratic' leisure ground.

In addition, Northern men appear to be more savage and less civilised than Southern men. For instance, Margaret describes 'the factory people' as having

> bold, fearless faces, and loud laughs and jests, particularly aimed at all those who appeared to be above them in rank and station. The tones of their unrestrained voices, and their carelessness of all common rules of street politeness, frightened Margaret at first. (*NS*, 66)

The Northern people are presented as less civilised and more savage than Southern people as they are 'careless[] of all common rules of street politeness' and talking with 'unrestrained voices'. Consequently, they appear to be less controlled and wilder. This perception of Northern people is also reflected upon in Minto's review on Gaskell's novels when he comments on Gaskell's attempts

> to remove from the whole industrial system of the North the coarse and savage aspect which it wore in the eyes of populations among whom the ways of life were smoother and the struggle for existence less strenuous and fierce.[32]

[31] Elizabeth Gaskell, *North and South*, ed. Patsy Stoneman (Ware: Wordsworth Editions, 1993/2002), p. 65. All further references will be given in the body of the text, abbreviated with *NS*, followed by the page number.
[32] William Minto, 'MRS. GASKELL'S NOVELS.', *Forthnightly Review*, 1878, pp. 353–369, p. 365.

Minto's comment emphasises the Southern perception on the North as being wild and uncivilised as Northern life was perceived as hard and fierce. Yet, at the same time, Northern people also demonstrate courage and first inclinations of heroism through their 'bold, fearless faces' and their 'jests' that focus on the higher classes and seem to challenge the traditional hierarchal system. They are hence rather self-confident. In addition, as Thornton states, Northern society is not based on birth rights but on achievement which allows working-class people to rise socially (*NS*, 79), just as Thornton rose from being 'a shop-boy' (*NS*, 81) to a wealthy and successful manufacturer (*NS*, 79-80).

Margaret is at first anxious when she encounters the factory people because they appear rather dangerous in their lack of Southern, civilised manners, for example when the men 'commented […] on her looks, in the same open fearless manner. She, who had hitherto felt that even the most refined remark on her personal appearance was an impertinence, had to endure undisguised admiration from these outspoken people' (*NS*, 67). The Northern working-class men are very 'outspoken' as well as direct and less concerned about societal rules in discourse. Their manners are less refined and restrained than Southern manners. This lack of manners is further criticised in Thornton, who is not a working-class but still a Northern man, by Margaret when she complains to her father about his lack of social refinement. She comments on his inability to communicate properly with her: '"He never went on with any subject, but gave little, short, abrupt answers."', after which Mr Hale responds with: '"Very much to the point though, I should think."' (*NS*, 60) Northern men consequently appear to be less refined in social intercourse but rather outspoken and direct.

Similarly, Thornton is depicted as considering himself as uncivilised, for example, when he offers Mrs Hale a basket of fresh fruit to soothe her suffering during her illness. He excuses his unannounced visit as being just 'an uncouth Milton manufacturer' (*NS*,

116). The *OED* defines 'uncouth' when describing a person as '[a]wkward and uncultured in appearance or manners'[33], hence emphasising the image of the uncultured, less civilised man of the North. In addition, Thornton perceives himself as less refined and civilised than a Southern man when he describes himself as 'a great rough fellow, with not a grace or refinement about him' (*NS*, 59). He underlines thus the perception of Northern men as being less cultured than Southern men.

The image of savagery is further evoked through Mrs Thornton who describes the factory people as 'a pack of ungrateful hounds' (*NS*, 108) when the strike is slowly emerging. Mrs Thornton's comment depicts further the working class as dehumanised and compares them to wild and uncontrolled animals which reinforces the depiction of the Northern working class as uncivilised, unrestrained and savage. Mrs Thornton's opinion of working-class people additionally echoes the biased view of working-class people in general. Malay notes that for 'Victorian newspaper readers […] the world of the working-class male was a place where violence was commonplace, spontaneous, and sometimes lethal.'[34] However, Malay explains further that 'this propensity for masculine violence' – as displayed by the factory people during the strike (*NS*, 167) – 'was not seen in the Victorian period as a particular quality of the working men only, but of masculinity itself.'[35] Thus, as Nicholas Higgins points out, only the violence against the own people including the superior social classes, for instance the violence of the striking workers against the manufacturers, is condemned by the British society, whereas violence enacted by soldiers to defend the home country is perceived as acceptable and is even celebrated (*NS*, 126).

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[33] 'uncouth', <http://www.oed.com.voyager.chester.ac.uk/view/Entry/210987?redirectedFrom=uncouth#eid> [accessed 06 July 2017].
[34] Jessica L. Malay, 'Industrial Heroes: Elizabeth Gaskell and Charlotte Brontë's Constructions of the Masculine', in *Performing Masculinity*, ed. Rainer Emig and Antony Rowland (Basingstoke: Palgrave Macmillan, 2010), pp. 41–59, pp. 43-44.
[35] Malay, 'Industrial Heroes', p. 47.

John Thornton is characterised as rather masculine, yet masculine in a Northern sense. After having made his acquaintance, Margaret describes him to her mother as being 'not quite a gentleman' referring again to a lack of so-called 'proper manners' from Margaret's Southern point of view. In addition, Antinucchi points out that Margaret 'is referring' with her comment 'to a traditional meaning of the lexeme [gentleman]' that describes the 'pre-Victorian idea of the gentleman, grounded in rank and class, and education'.[36] The word's meaning, as Antinucci explains further, would later on in the nineteenth century 'gradually shift[] from birth to character'.[37] Margaret states moreover that '"I should not like to have a bargain with him; he looks so very inflexible. Altogether a man who seems made for his niche, mamma; sagacious, strong, as becomes a great tradesman."' (*NS*, 60) Consequently, Thornton, the manufacturer, appears manly because of the characteristics of being intelligent, rational, 'inflexible' as well as 'strong'. Furthermore, he is depicted as manly because of his general control of his emotions and feelings, although Mr Hale links this control – which can also be understood as suppression – to the feeling of pride. He remarks that Thornton 'is far too proud to show his feelings' (*NS*, 155-156), a characteristic for which he should be admired and not criticised. Yet Margaret questions the very existence of emotions and feelings in Thornton before his marriage proposal (*NS*, 156), and criticises his lack of empathy and understanding towards the plight of the working classes (*NS*, 82).

However, Thornton, as one of the 'cotton-lords' (*NS*, 78), needs to show compassion and understanding towards the working classes so that the Northern society as a whole can progress and benefit. Although Northern society is based on achievement and not birth right, it has nonetheless recreated the traditional social hierarchy where the

[36] Raffaella Antinucci, 'North and South: An Industrial Version of the Victorian Gentleman', in *Elizabeth Gaskell. Victorian Culture and the Art of Fiction*, ed. Sandro Jung (Gent: Academia Press, 2010), pp. 131–141, p. 134.
[37] Antinucci, 'North and South: An Industrial Version of the Victorian Gentleman', p. 133.

mill-owners form the 'Industrial Aristocracy'. Carlyle describes the establishment of the new aristocracy in *Past and Present* (1843) in comparing the old aristocracy with the new one: 'there is a virtual Industrial Aristocracy as yet only half-alive, spell-bound amid money bags and ledgers; and an actual Idle Aristocracy seemingly near dead in somnolent delusions, in trespasses and double barrels'.[38] Carlyle's description echoes the respective prejudices the new and old aristocracies hold against each other: the new aristocracy is exclusively focused on money whereas the old aristocracy is only interested in leisure. The same prejudices are reflected in the North-South-conflict between Margaret and the Thorntons. Margaret, representing the Southern and 'old' aristocratic perspective, views Thornton's ambitions 'only as new ways of extending trade and making money' (*NS*, 82) which is what Carlyle describes as the Industrial Aristocracy's interest in 'money' and the accumulation of its wealth. John Thornton and his mother perceive, on the other hand, the Southern aristocracy as being '[i]dle' (*NS*, 107) and only interested in their own pleasure (*NS*, 76). Carlyle demonstrates the necessity to show and feel compassion for each other beyond class ranks because 'without love men cannot endure to be together.'[39] Thus, the lack of sympathy and compassion would lead, as in *North and South*, to violence and class war. Hence, Carlyle recommends to the Industrial Aristocracy to focus not exclusively on money but to adopt the paternalistic aspect of feudal aristocracy.[40] The reformation of the 'Captains of Industry' is necessary so that they become, as Malay suggests, 'Lords of a beneficent social hierarchy'[41] of which everyone, masters and men, can profit. This means that the ability to show feelings, such as sympathy and compassion, does not emasculate the cotton-lords but is a crucial characteristic of the reformed male identity of the Captains of Industry.

[38] Thomas Carlyle, *Past and Present* (London: Dent, 1919), p. 262.
[39] Carlyle, *Past and Present*, p. 262.
[40] Carlyle, *Past and Present*, pp. 263-264.
[41] Malay, 'Industrial Heroes', p. 51.

Although Thornton is criticised for being cold and unfeeling, he experiences emotions, for instance, in the context of his marriage proposal to Margaret. After Margaret has protected Thornton against the striking workers and had been injured herself during the riot, he has acknowledged his love for her.[42] After the riot, he wants to propose to her and, in waiting for her appearance at her home, he experiences a range of bodily sensations:

> His heart beat thick at the thought of her coming. He could not forget the touch of her arms around his neck, impatiently felt as it had been at the time; but now the recollection of her clinging defence of him, seemed to thrill him through and through, – to melt away every resolution, all power of self-control, as if it were wax before fire. He dreaded lest he should go forwards to meet her […]. His heart throbbed loud and quick. Strong man as he was, he trembled at the anticipation of what he had to say, and how it might be received. (*NS*, 180)

The narrative voice gives a good insight into Thornton's emotions. It depicts the strain Thornton feels while waiting for Margaret. The beating heart is described to 'throb[]', as well as being 'thick', 'loud and quick'. The memory of 'the touch of her arms' that was 'impatiently felt […] at the time' now sexually excites him as it causes 'thrill[s]' through his body. Thornton further experiences a loss or a 'melt[ing] away' of self-control that can be considered as unmanly, even effeminate. Moreover, the reader can assume that Thornton dreads or is anxious about Margaret's appearance because 'he trembled at the anticipation' of his proposal for he does not know how she will react to it. At the same time, he is still characterised as a '[s]trong man'. The height of the loss of his self-control as well as the climax of his emotional turmoil become later obvious, after he has come home and informed his mother of Margaret's rejection: 'He turned and stood leaning his head against the mantelpiece, tears forcing themselves into his manly eyes.' (*NS*, 195) Not only is he crying, he also attempts to hide his tears as he is turning away from his mother towards the wall. This hiding indicates that he is ashamed to show his feelings.

[42] Both the riot scene and Thornton's declaration of love to the unconscious Margaret take place in chapter 22.

Him 'leaning […] against the mantelpiece' additionally demonstrates his physical exhaustion caused through the emotional turmoil. Emotions are therefore no longer abstract but become very physical and they even have physical consequences such as exhaustion.

Feelings and emotions are two distinct concepts which becomes apparent in the context of Thornton's marriage proposal. Margaret rebukes Thornton for exploiting her action to protect him against the striking workers with his marriage proposal. She argues that her behaviour was self-less, without any hindthoughts. Moreover, she challenges Thornton in his masculinity stating that 'a gentleman' (*NS*, 182) would have correctly interpreted her action, whereas Thornton now takes advantage of her. Unlike Margaret, Thornton does not perceive the expression of his emotions and feelings as a threat for but as a confirmation of his masculinity. He says during his marriage proposal: 'I am a man. I claim the right of expressing my feelings.' (*NS*, 182) Thus, the expression of male feelings can be understood as an affirmation of masculinity itself. At the same time, the expression of male emotions is restricted which makes Thornton hide his 'tears' (*NS*, 195) after Margaret's rejection. According to Alexander, '[e]xcessive displays of emotion threaten emasculation for Thornton'.[43] Gaskell was aware of this danger and emphasised therefore Thornton's manliness through the description of 'his manly eyes' (*NS*, 195) to avoid his emasculation. Indeed, there seems to be a difference between emotions and feelings that a man can express. The declaration of passionate love seems to be acceptable for a man like Thornton but to cry in front of a woman, even his mother, does not. There is again a conflict between masculinity, emotions and feelings.

[43] Laura Alexander, 'Private Selves and Public Conflicts: Mastery and Gender Identity in Elizabeth Gaskell's *North and South*', *Gender Forum. An Internet Journal for Gender Studies*, 51 (2015), p. 4 <http://www.genderforum.org/issues/absolute-erotic/private-selves-and-public-conflicts-mastery-and-gender-identity-in-elizabeth-gaskells-north-and-south/> [accessed 24 January 2017].

Gaskell is very aware of this conflict, the tension between masculinity, feelings and emotions. She mentions her uncertainty about how to depict a masculine but also an emotional Thornton in a letter to Lea Hurst, on 27 October 1854. She writes: 'I want to keep his character consistent with itself, and large and strong and tender, and *yet a master*.'[44] For Gaskell, a man can show emotions and feelings, for example tenderness. She underlines thus that there are certain emotions and feelings that can be displayed without threatening to emasculate a man. However, the expectation of the male identity of a master seems to exclude the display or even the experience of emotions and feelings. This exclusion is expressed through the use of the conjunction 'yet'. According to the *OED*, yet 'introduc[es] an additional fact or circumstance which is adverse to or the contrary of what would naturally be expected from, that just mentioned'.[45] Again, masculinity, feelings and emotions seem to oppose each other. In Thornton's case, the depiction of emotions and feelings is, however, necessary to humanise him.

Nicholas Higgins incorporates also some of the characteristics of the Northern working class. First, he is rather outspoken and direct, for example, when he talks about the approaching death of his daughter Bessy. Margaret is surprised and 'shocked' to hear that he does not attempt to whitewash Bessy's health condition but that he confirms the mortal outcome of her condition (*NS*, 68). Second, Nicholas seems to display less civilised manners. Bessy warns Margaret not to be afraid or 'daunted' by his behaviour when he 'speaks a bit gruffish' (*NS*, 84). The *OED* explains 'gruff' as '[r]ude, gross,

[44] Elizabeth Gaskell, Letter to Lea Hurst (Letter 217), 27 October 1854, in *The Letters of Mrs Gaskell*, ed. J. A. V. Chapple and Arthur Pollard (Manchester: Manchester University Press, 1966), pp. 316-321, p. 321 (italics in original).
[45] 'yet',
<http://www.oed.com.voyager.chester.ac.uk/view/Entry/231659?rskey=mEhbA1&result=4&isAdvanced=false#eid13783763> [accessed 30 March 2017].

unpolished' as well as '[r]ough, surly, or sour in aspect or manner'.[46] His manners emphasise the general perspective on the Northern working class as unrefined and rough.

Like Thornton (*NS*, 58-59), Higgins is introduced right from the beginning as a man who experiences and expresses emotions. When Margaret meets him for the first time, she describes him as 'a poorly-dressed, middle-aged workman' who 'looked so careworn' (*NS*, 67). The state of being 'careworn' implicates the ability to feel and experience emotions and, according to the *OED*, refers further to 'mental pain or suffering'[47]. In addition, Higgins is, similarly to Thornton, depicted with 'tears' in his 'eyes' (*NS*, 144) in an emotional context, when his neighbour Boucher describes the heart-breaking living conditions of his starving family. Again, being a man and having emotions do not necessarily exclude each other. In addition, Higgins physically expresses his emotions after the death of Bessy.

> He took sudden hold of Margaret's arm, and held her till he could gather words to speak. His throat seemed dry; they came up thick, and choked, and hoarse [...]. Then he suddenly let go his hold of Margaret, and throwing his body half across the table, he shook it and every piece of furniture in the room, with his violent sobs. [...] He tore his hair, he beat his head against the hard wood, then he lay exhausted and stupid. [...] His eyes were swollen and bloodshot, and he seemed to have forgotten that anyone was by; he scowled at the watchers when he saw them. (*NS*, 203)

Higgins's grief is expressed through his inability to speak and when he can finally speak, his voice is altered, 'thick, and choked, and hoarse'. This demonstrates how emotions can cause physical changes, not only through the heart beat but also through the voice. Moreover, Higgins expresses his grief and pain in a physical and violent manner, in 'throwing his body half across the table' and shaking 'every piece of furniture'. He also begins to inflict violence on himself when he starts tearing 'his hair' and 'beat[ing] his

[46] 'gruff',
<http://www.oed.com.voyager.chester.ac.uk/view/Entry/81981?rskey=GmD73e&result=1&isAdvanced=false#eid> [accessed 06 July 2017].
[47] 'careworn',
<http://www.oed.com.voyager.chester.ac.uk/view/Entry/27899?redirectedFrom=careworn#eid10190226> [accessed 06 July 2017].

head against the hard wood' in an attempt to suppress or control his emotional pain through physical pain.[48] Yet, despite the emotional context, the narrative voice does not directly mention Higgins's tears although they would be appropriate in this situation of grief and mourning. Instead, he 'sobs' and has 'swollen and bloodshot [eyes]' indirectly referring to tears. The tears are, however, not openly mentioned. Richgels states that in 'the 1870s to the 1890s' tears were increasingly regarded 'as something primarily female' and could consequently effeminate a man,[49] a perception that began already in the 1850s.[50] Hence, Higgins does not become emasculated through his emotional reaction towards Bessy's death as he does not openly shed tears.

In *North and South,* the display of emotions is indeed perceived as critical and socially problematic. After his emotional outbreak, Higgins gains back control over his emotions: 'He had shaken off his emotion, as if he was ashamed of having ever given way to it.' (*NS*, 206) His shame of having lost control over his emotions indicates that Higgins himself does not find their display acceptable. His self-restraint demonstrates further the societal expectations towards masculinity and the display of emotions, suggesting again the control and suppression of male emotions. Although working-class men express their emotions in some situations, the expression of male emotions is mainly unacceptable.

The presentation of Higgins's emotions does not emasculate him but humanises him as well as the working class and makes the reader to sympathise with him. For example, the factory people are depicted during the strike as dehumanised, wild,

[48] Thornton reacts in a similar way in an emotional situation. After having seen Margaret with her supposed lover at the train station, '[h]e was haunted by the remembrance of the handsome young man, with whom she stood in an attitude of such familiar confidence; and the remembrance shot through him like an agony, till it made him clench his hands tight in order to subdue the pain.' (*NS*, 249) Thornton tries to control his emotional turmoil through physical pain, in 'clench[ing] his hands tight', just like Higgins tries to control his emotions in physically hurting himself.
[49] Richgels, 'Masculinity and Tears in 19th-Century Thinking', p. 140 and p. 142.
[50] Richgels, 'Masculinity and Tears in 19th-Century Thinking', pp. 138-139.

animalistic and dangerous. They are compared to ‘some terrible wild beast’ that is driven through its ‘demoniac desire […] for the food’ (*NS*, 164-165). Higgins’s grief after Bessy’s death demonstrates, however, that working-class people are not animals but humans. Furthermore, as his behaviour after his emotional outbreak suggests, working-class people are as much in control over their emotions and feelings as the industrial upper class, represented through John Thornton. The expression of emotions in the working class might be more passionate, considering that Higgins openly cries twice and physically expresses his grief, unlike other men, for instance, Mr Hale who never cries and acts rather unemotionally after the death of his wife (*NS*, 232).

Actually, the working-class people are generally presented as compassionate and humane. The factory people are not egoistic but heroic like soldiers who are fighting for a common cause which is in their case a better employment situation for the workers. Higgins, as a working-class man, demonstrates solidarity with people who are worse off than him, such as Boucher, in order to better their general living and working conditions. In addition, Higgins is compassionate towards Boucher, who is unable to solely support his family on the Union’s strike money, when he promises to ‘take care’ (*NS*, 145) of Boucher’s family. Although the Higginses have not much money themselves, Nicholas keeps his promise to look after Boucher’s children and even adopts them after Boucher’s death. Bessy further emphasises the solidarity and compassion among the working class when she affirms her father’s support towards Boucher:

> But father won't let 'em want, now he knows. Yo' see, Boucher's been pulled down wi' his childer, - and [Boucher’s wife] being so cranky, and a' they could pawn has gone this last twelvemonth. Yo're not to think we'd ha' letten 'em clem, for all we're a bit pressed oursel'; if neighbours doesn’t see after neighbours, I dunno who will. (*NS*, 146)

Their solidarity does not even stop when someone is responsible for their own bad situation, like Boucher, who is characterised by Nicholas as ‘a poor good-for-naught, as can only manage two looms at a time’ and who additionally has ‘a sickly wife, and eight

childer, none on 'em factory age' (*NS*, 126). Unlike Thornton, who at first lacks compassion for the suffering of the working class and perceives poverty as self-inflicted because of a lacking self-discipline, the Higginses demonstrate compassion and solidarity as integral parts of Northern working-class identity.

Besides the presentation of Higgins as a Northern Working-Class Man and Thornton as a Northern Industrial Aristocrat, *North and South* demonstrates another male identity: the Gentleman, embodied by Mr Hale. For example, when Henry Lennox visits the Hales in Helstone, Mr Hale is described as 'look[ing] a complete gentleman in his rather threadbare coat and well-worn hat' (*NS*, 24), thus presenting his gentlemanliness through his clothing. The fact that clothes can create a gentleman underlines Butler's argument that gender is a performance. Hence, the 'threadbare coat and well-worn hat' can be interpreted as the costume of the gentleman. Furthermore, Mr Hale displays gentlemanly behaviour, for instance in Milton, where he shows 'his pleasant gentlemanly courteousness of apology' (*NS*, 59) for having let Mr Thornton wait for him. Mr Hale displays the same gentlemanly behaviour towards Nicholas Higgins after Bessy Higgins's death despite his biased perception of Higgins as 'a drunken infidel' (*NS*, 207).

> In the first place, the decorous, kind-hearted, simple, old-fashioned gentleman, had unconsciously called out by his own refinement and courteousness of manner all the latent courtesy in the other.
> Mr Hale treated all his fellow creatures alike; it never entered into his head to make any difference because of their rank. He placed a chair for Nicholas; stood up till he, at Mr Hale's request, took a seat; and called him, invariably, "Mr Higgins," instead the curt "Nicholas" or "Higgins", to which the "drunken infidel weaver" had been accustomed. (*NS*, 208-209)

Mr Hale shows the same 'courteousness of manner' towards Higgins that he has previously shown towards Thornton. Higgins responds with the same well-mannered behaviour, unlike the common depiction of a working-class man as uncivilised and savage. Furthermore, Mr Hale treats Higgins as an equal, waiting for Nicholas to take a seat before him and addressing him respectfully '"Mr Higgins," instead the curt

"Nicholas" or "Higgins"'. Mr Hale consequently appears as the perfect gentleman as described by Samuel Smiles in the chapter 'Character – The True Gentleman' in *Self-Help,* a popular self-help and conduct book for men in the nineteenth century.[51] According to Smiles, a gentleman distinguishes himself through his behaviour towards other people. 'A graceful behaviour towards superiors, inferiors, and equals, is a constant source of pleasure. It pleases others because it indicates respect for their personality'.[52] In addition, Smiles states that '[g]entleness is indeed the best test of gentlemanliness. A consideration for the feelings of others, for his inferiors and dependants as well as his equals, and respect for their self-respect, will pervade the true gentleman's whole conduct.'[53] Mr Hale's treatment of Higgins expresses his respect for the other man and in addressing him as 'Mr Higgins' he also identifies him as an equal. Indeed, as the narrative voice states, 'it never entered into [Mr Hale's] head to make any difference because of their rank.' To be a gentleman is thus a role, a performance, enacted through the right behaviour. Gilmour emphasises the performative character of a gentleman through the importance of the correct manners in his analysis of the figure of the gentleman in Victorian literature stating that 'it was a moral and not just a social category.'[54] In fact, the definition of the term 'gentleman' changed in the nineteenth century. Gilmour explains that 'the man of noble birth, or of good family, was a gentleman by right (this is what the word "gentle" in its original sense means), as was the Church of England clergyman, the army officer, the member of Parliament'.[55] Throughout the nineteenth century, to be a gentleman becomes less defined through the aristocratic origin of the term, the 'noble birth' of a man

[51] Fielden notes that Smiles's *Self-Help* (1859) 'sold a quarter of a million copies by 1905 and appeared in every conceivable European tongue, including Albanian' (Kenneth Fielden, 'Samuel Smiles and Self-Help', *Victorian Studies,* 12/2 (1968), pp. 155–176, p. 158).
[52] Samuel Smiles, *Self-Help: With Illustrations of Conduct and Perseverance*, 2nd Impression (London: IEA Health and Welfare Unit, 1997), p. 240.
[53] Smiles, *Self-Help*, p. 249.
[54] Gilmour, *The Idea of the Gentleman*, p. 3.
[55] Gilmour, *The Idea of the Gentleman*, p. 3.

but more through the demonstration of morally correct behaviour. As Smiles states, '[e]very man may to a large extent be a self-educator in good behaviour, as in everything else; he can be civil and kind, if he will, though he have not a penny in his purse.'[56] Thus, anyone, independent of their class and income, can become a gentleman in displaying proper manners.

Another characteristic of the identity of the gentleman is the ability to express feelings, or at least the expression of specific feelings. Smiles stresses the importance of 'courtesy and kindness' as well as 'gentleness'.[57] In other words, being a gentleman means to be kind, considerate and empathetic towards the other person's feelings. Although men are perceived as unfeeling and unemotional, the identity of the gentleman actually demands the display of feelings. Rotundo has termed this identity as 'the Christian Gentleman'. He states that the Christian Gentleman is characterised through the ability to feel and demonstrate 'love, kindness and compassion. […] The ideal of the Christian Gentleman was in essence an ethic of compassion that directed a man's attention to the needs and concerns of others.'[58] Mr Hale displays compassion and generally is a very empathetic man as '[h]is spirits were always tender and gentle, readily affected by any small piece of intelligence concerning the welfare of others. He would be depressed for many days after witnessing a death-bed, or hearing of any crime' (*NS*, 20). Mr Hale is through his tenderness and gentleness as well as his compassion in the case of a 'death' or a 'crime' an example of Rotundo's Christian Gentleman. Moreover, in the case of the Christian Gentleman, the display and the expression of feelings and emotions is depicted

[56] Smiles, *Self-Help*, p. 240.
[57] Smiles, *Self-Help*, p. 240 and p. 247.
[58] Rotundo, 'Learning about Manhood', p. 38. Although Rotundo works on US-American literature, his results can be adapted on British literature as well. As Mangan and Walvin point out, 'Victorian manliness […] was a philosophy which […] developed as swift and ubiquitous influence throughout the "Anglo-Saxon" territories' (J. A. Mangan and James Walvin, 'Introduction', in *Manliness and Morality. Middle-Class Masculinity in Britain and America 1800-1940*, ed. J. A. Mangan and James Walvin (Manchester: Manchester University Press, 1987), pp. 1–6, p. 2). Hence, British and US-American perceptions of manliness influenced each other.

as masculine. At the same time, Springhall points out that compassion can also be perceived as '"feminine"'.[59] Correspondingly, Antinucci views Mr Hale as an example of 'feminized masculinity'[60], a form of masculinity that incorporates feminine characteristics. This paradox around compassion as a masculine as well as a feminine characteristic demonstrates again the instability and paradoxical nature of masculinity, as suggested by Sussmann and Poovey.[61]

Although Mr Hale as a Christian Gentleman is not emasculated through his expression of feelings and emotions, he is at the same time depicted as unmanly. However, not the display of feelings and emotions renders him unmanly but his behaviour and actions as father and patriarch. Besides being a gentleman, Mr Hale is presented as a father, though as an inadequate one.[62] Schneider names Mr Hale as an example of unmanly father-figures in Victorian literature describing them in the following way:

> if the fathers do figure, they are by no means the reliable maintainers of the family income, nor do they tend to represent masculine values of strength and determination. Rather, they are portrayed in moments of doubt, crisis, weakness, or ineptitude […].[63]

[59] John Springhall, 'Building Character in the British Boy: The Attempt to Extend Christian Manliness to Working Class Adolescents, 1880-1914', in *Manliness and Morality: Middle-Class Masculinity in Britain and America 1800-1940*, ed. J. A. Mangan and James Walvin (Manchester: Manchester University Press, 1987), pp. 52–74, p. 56.
[60] Antinucci, 'North and South: An Industrial Version of the Victorian Gentleman', p. 137.
[61] Sussman, *Victorian Masculinities*, p. 8, and Poovey, *Uneven Developments*, p. 3.
[62] It is important to note that the ideology of fatherhood was just as unstable and diverse as the ideology of masculinity in the nineteenth century. On one hand, Tosh argues that '[o]f all the qualifications for full masculine status, fatherhood was the least talked about by the Victorians. […] little attention was given to the duties and delights of fatherhood.' (Tosh, *A Man's Place*, p. 79) On the other hand, Broughton and Rogers state that fatherhood was extensively talked about and that it 'mattered a great deal to the Victorians, though in different ways within different social and cultural contexts.' (Trev Lynn Broughton and Helen Rogers, 'Introduction: The Empire of the Father', in *Gender and Fatherhood in the Nineteenth Century*, ed. Trev Lynn Broughton and Helen Rogers (Basingstoke and New York: Palgrave Macmillan, 2007), pp. 1–28, p. 1) Moreover, Sanders points out that even 'in *Blackstone's Commentaries on the Laws of England* (1765-9), which remained the primary source of law and morality at the start of the Victorian period', the responsibilities of fatherhood were not clearly defined but open to interpretation (Sanders, *The Tragi-Comedy of Victorian Fatherhood*, p. 11 (italics in original)). Despite the diverse ways to realise and live fatherhood, Mr Hale's realisation of fatherhood in this analysis is understood as inadequate in comparison to Ruskin's contemporary characterisation of Victorian men in general in *Sesame and Lilies*.
[63] Ralf Schneider, 'The Invisible Center: Conceptions of Masculinity in Victorian Fiction—Realist, Crime, Detective, and Gothic', in *Constructions of Masculinity in British Literature from the Middle Ages to the Present*, ed. Stefan Horlacher (Palgrave Macmillan US, 2011), pp. 147–168, p. 151.

Schneider's analysis of father-figures in nineteenth-century literature applies also to Mr Hale and challenges Ruskin's characterisation of Victorian men in *Sesame and Lilies.* For Ruskin, '[t]he man's power is active, progressive, defensive. [The man] is eminently the doer'.[64] In contrast to Ruskin's depiction of men, Mr Hale does not display strength but appears rather weakened as 'every day he was more overpowered; the world became more bewildering. […] [He] shrank more and more' (*NS*, 17). Instead of demonstrating masculine strength and vigour, 'old-fashioned' (*NS*, 208) Mr Hale is fading away from this new, industrialised world. As an 'Oxford m[a]n' who is 'sitting still, and learning from the past' (*NS*, 306), he no longer belongs into a world where the machinery and 'the bustle and the struggle' (*NS*, 306) dictate the rhythm of life. Moreover, Mr Hale loses his strength and is 'overpowered' which forebodes his approaching death. Second, apart from making the decision to leave the Church of England because of faith doubts, Mr Hale is unable to make any further decisions which becomes apparent during the move to and the house-hunting in Milton. Indeed, he is depicted as a rather impractical and inept man:

> But almost anyone but Mr Hale would have had practical knowledge enough to see, that in so short a time it would be difficult to fix on any house in Milton-Northern, or indeed elsewhere, to which they could remove the furniture that had of necessity to be taken out of Helstone vicarage. (*NS*, 45)

Instead of being 'the superior in knowledge'[65], he is actually inferior and relies on Margaret's foresight. In lieu of Mr Hale, the supposedly head of the family and, as Ruskin states, 'eminently the doer',[66] Margaret makes all the decisions, for example, to keep on Dixon as her mother's lady's maid, to travel to the sea-town Heston (*NS*, 46-47) and in which house to move in in Milton (*NS*, 56-57). During the whole process, Mr Hale is nothing but a mere bystander, who only becomes active to express his concerns regarding the untasteful wallpapers in the new house in Milton (*NS*, 57). Consequently, it is Mr

[64] Ruskin, *Sesame and Lilies*, p. 107.
[65] Ruskin, *Sesame and Lilies*, p. 103.
[66] Ruskin, *Sesame and Lilies*, p. 107.

Hale's lack in male vigour, strength and determination as well as his ineptitude as a patriarch that emasculate him.

The expression of male emotions was rather restricted in the nineteenth century. As Sanders and Tosh have pointed out, there were not many situations in which men could openly express their emotions and feelings. [67] Moreover, when men did express their emotions and feelings, they were often rebuked for this expression, for example, by their peers. In *North and South*, Mr Hale is reprimanded for the display of his emotions by Dr Donaldson. When Mr Hale learns about the terminal illness of his wife, he breaks down in 'deep, manly sobs' (*NS*, 158). His 'sobs' openly express the pain and grief he feels when he hears that his wife is about to die. Nevertheless, his sobs do not emasculate him as the narrative voice underlines Mr Hale's masculinity through the adjective 'manly'. He is, however, rebuked for his emotional outburst by Dr Donaldson who says: '"Be a man sir – a Christian. Have faith in the immortality of the soul, which no pain, no mortal disease, can assail or touch!"' (*NS*, 158) Dr Donaldson reproves Mr Hale on two levels. First, he suggests that Mr Hale's emotional outburst is unmanly as it indicates the loss of control over his emotions. Second, from a religious perspective, Mr Hale is criticised for his lacking Christian faith. In the Christian theology, only Mrs Hale's body is mortal, whereas her soul is immortal and will live on in paradise.[68] Thus, his grief for his wife can consequently be understood as disbelief in this doctrine. In *North and South*, Mr Hale can express his emotions only in the intimate circle of his family (*NS*, 231) but as soon as someone from outside the intimate family is present, like Dr Donaldson, he is supposed to keep his emotions under control and to repress them.

[67] Sanders, *The Tragi-Comedy of Victorian Fatherhood*, p. 25, and Tosh, *A Man's Place*, p. 98.
[68] Here is again a separation of body and mind, though this time in a woman. According to Grosz, '[w]ithin the Christian tradition, the separation of mind and body was correlated with the distinction between what is immortal and what is mortal', hence the body (mortal) and the soul (immortal) (Grosz, *Volatile Bodies*, p. 5). The disintegration of body and mind/soul was not necessarily limited to men but included also women, at least in the Christian religion.

In addition, men often try to either control or suppress their emotions and feelings. This behaviour becomes obvious, for example, when Mr Hale informs Margaret about his decision to leave the Church of England: 'He swallowed down the dry choking sobs which had been heaving up from his heart hitherto' (*NS*, 32). His 'sobs' demonstrate openly his distress and despair. Mr Hale tries nonetheless to control them, as he attempts to stop his sobs in 'swallow[ing] [them] down'. Thus, the male body becomes, as Grosz states, a vehicle of communication, 'rendering public and communicable what is essentially private'[69]. Mr Hale's attempt to restrain his sobbing shows how he tries to keep his emotions 'private' and inside his body instead of expressing them outwardly.

Moreover, when Mr Hale is not able to repress his emotions, he tries to hide them. During Nicholas Higgins's visit to Mr Hale after Bessy Higgins's death, both men cry during their meeting, yet Mr Hale hides his tears when he 'blew his nose, and got up to snuff the candles in order to conceal his emotion' (*NS*, 211).[70] Mr Hale's concealment of his emotions corresponds with Richgels's argument that in 'the 1850s and 60s […] [t]he British restraints on male crying increase, and the frequency declines. […] there are also more frequent attempts to restrain, conceal, or divert attention from what is happening.'[71] Thus, Mr Hale is not emasculated through his display of emotions but keeps his manliness as he does not openly shed tears, unlike Mr Thornton or Nicholas Higgins, who are both depicted with tears in their eyes.[72] Mr Hale's attempt to hide his tears demonstrates, however, the unacceptability as well as his unease in expressing his emotions in the presence of a non-relative.

[69] Grosz, *Volatile Bodies*, p. 9.
[70] It can only be presumed that Mr Hale has tears in his eyes as the narrator does not explicitly mention them.
[71] Richgels, 'Masculinity and Tears in 19th-Century Thinking', p. 140.
[72] Mr Thornton's tears are, for example, mentioned after he has been rejected by Margaret, when 'she thought she had seen the gleam of washed tears in his eyes' (*NS*, 183). Nicholas Higgins cries in the same scene when Mr Hale is trying to conceal his tears and he is 'brushing away the tears with the back of his hand' (*NS*, 211).

Despite the restricted possibilities for the expression of male emotions, there were situations when the display of emotions was perceived as acceptable and as natural. Darwin notes in *The Expression of the Emotions in Man and Animals* that '[w]eeping seems to be the primary and natural expression, as we see in children, of suffering of any kind, whether bodily pain short of extreme agony, or mental distress'[73], for instance, during the death of a relative. The lack of emotions can thus be understood as unnatural as in the case of Mr Hale's behaviour after his wife's death:

> If he had cried, [Margaret] would have been thankful. But he sat by the bed quite quietly; only from time to time, he uncovered [Mrs Hale's] face, and stroked it gently, making a kind of soft inarticulate noise, like that of some mother-animal caressing her young. (*NS*, 232)

Margaret seems to be worried that her father does not openly cry. He even appears to be dehumanised in not showing his emotions and his behaviour is compared to that of an animal. The comparison with 'some mother-animal' suggests at the same time some instinctive and natural emotionality, the existence of basic emotions that cannot be restrained in such an emotional situation. Emotions are thus placed outside of the control of gender ideology.

[73] Darwin, *The Expression of the Emotions in Man and Animals*, p. 156 <http://darwin-online.org.uk/content/frameset?pageseq=1&itemID=F1142&viewtype=text>.

Chapter Two: *Far from the Madding Crowd* – Masculinity, Nature and Emotions

Gabriel Oak is like John Thornton in *North and South* a self-made man. Similarly to Thornton, Oak has worked his way up, 'having from his childhood assisted his father in tending the flocks of large proprietors' to becoming a shepherd, then a bailiff and finally a farmer 'through sustained efforts of industry'[74]. Both men invested in their venture, Thornton into new machinery (*NS*, 294), Oak in a flock of 'two hundred sheep' (*MC*, 9). Both lose their positions through outer or unlucky circumstances, Thornton through the strike (*NS*, 294) and Oak through his untalented dog Young George (*MC*, 30). Despite his failure as a farmer, Oak demonstrates in general a 'somewhat superior appearance to the rest' as becomes obvious during the fair in Casterbridge where 'several ruddy peasants' spoke to Gabriel 'as to a farmer, and [used] "Sir" as a finishing word.' (*MC*, 6) The loss of his sheep has made Gabriel mature. In addition, he shows 'a dignified calm […] and that indifference to fate which, though it often makes a villain of a man, is the basis of his sublimity when it does not.' (*MC*, 31) Thus, Oak became manlier through the experience of the loss of his livelihood as it made him morally and mentally superior and did not turn him into 'a villain'.

Despite the male identity of a self-made man, Oak demonstrates also feminine characteristics. Oak's profession as a sheep-farmer that takes place in the outer world is not exclusively characterised as male. Although his work is described as 'bodily labour' (*MC*, 10) it also contains feminine aspects. For instance, the way Oak cares for a lamb is very similar to caring for a baby as it is described, for instance, in Elizabeth Gaskell's *Mary Barton* (1848), where Wilson, a working-class man, 'tenderly carr[ies] a baby in

[74] Thomas Hardy, *Far from the Madding Crowd*, ed. Norman Vance (Ware: Wordsworth Editions, 1993), p. 9. All further references will be given in the body of the text, abbreviated with *MC*, followed by the page number.

[his] arms'[75]. Similarly, Oak holds 'in his arms a newborn lamb', places it before the fire to warm it up, immediately wakes up once the lamb has been revived and carries it back to its mother outside (*MC,* 10-11). Consequently, he appears as an example of 'Nurturing Men', a term introduced by Stoneman referring to men who take over 'maternal roles'.[76] Likewise, Gabriel shows characteristics of the male identity of 'the "nursing father"' as introduced by Tosh.[77] In addition, Beegel describes 'Gabriel [as] a kind of midwife to nature' and underlines thus the feminine aspect of Oak's work.[78] Furthermore, Oak's shepherd's hut evokes notions of domesticity. Its interior is 'cosy and alluring', there are 'the scarlet handful of fire' and 'associations of enjoyment even over utensils and tools' (*MC*, 10). Together with the designation of the hut as 'house', the hut is identified to belong more to the domestic realm than to the working place in the outside world. Oak's shepherd hut challenges thus the idea of the ideology of the separated spheres as promoted through Ruskin in *Sesame and Lilies*.[79] Indeed, as Tosh argues the domestic sphere was as much 'a man's place' as it was a woman's.[80] As Gabriel's hut demonstrates, men recreated domestic aspects in their working lives and undermined in this way the separation of the spheres. Consequently, allegedly feminine activities and settings, such as nurturing and domestic settings, are also naturally masculine ones. Therefore, Oak does not become emasculated.

Actually, Oak is presented throughout the novel as manly. Besides his name that evokes already strength and firmness through the allusion to wood, he is presented as masculine. For example, he appears 'looking altogether an epitome of the world's health

[75] Elizabeth Gaskell, *Mary Barton,* ed. Stephen Gill (London: Penguin, 2012), p. 4.
[76] Patsy Stoneman, *Elizabeth Gaskell* (Manchester: Manchester University Press, 2006), p. 33.
[77] Tosh, *A Man's Place*, p. 87.
[78] Susan Beegel, 'Bathsheba's Lovers: Male Sexuality in Far from the Madding Crowd', in *Sexuality and Victorian Literature*, ed. Don Richard Cox, 2nd ed. (Knoxville: The University of Tennessee Press, 1985), pp. 108–127, p. 122.
[79] Ruskin, *Sesame and Lilies*, p. 108.
[80] Tosh, *A Man's Place*, p. 1.

and vigour' when he works with Bathsheba's sheep (*MC*, 83). Moreover, he defends Bathsheba's behaviour amid her employers 'with martial promptness and vigour' (*MC*, 85) and once he has been officially established as Bathsheba's bailiff (*MC*, 260), the fellow villagers 'were beginning to consider Oak a "near" man' (*MC*, 261). The only aspect missing to completely establish his manhood is a wife and a family.

In general, Hardy seems to approach masculinity, emotions and feelings in *Far from the Madding Crowd* in a different way than Gaskell in *North and South*. For Hardy, masculinity does not exclude the display of emotions because they are natural for men.[81] Consequently, the presentation of male feelings and emotions does not threaten their masculinity. Hardy does therefore not explicitly underline the manliness of his male characters in the novel when they show emotions and feelings. He uses instead the demonstration of their feelings and emotions to challenge and realign gender identities. This becomes obvious during an encounter between Gabriel and Bathsheba: 'Rays of male vision seem to have a tickling effect upon virgin faces in rural districts […]. Yet it was the man who blushed, the maid not at all.' (*MC*, 15) Instead of an opposition between masculinity and emotions (blushes), there is an opposition between masculinity and femininity. Gabriel's observation of Bathsheba, the 'male vision', is supposed 'to have an effect upon [her] virgin face[]'. This supposed reaction is the blushing on the woman's side. However, in this case, it is 'the man who blushed, the maid not at all.' Gabriel and Bathsheba seem therefore to have changed the gender and taken on the opposite one, Gabriel the feminine and Bathsheba the masculine one. This change of gender is what Shires has termed 'gender blurring'. She explains this term in the following way: 'there are no gender essences for men or women. Each sex is traited with qualities opposite

[81] When Hardy describes Gabriel Oak's transition from boyhood to manhood, he states that emotions are natural for a man. However, their expression depends on the stage of life a man finds himself in. A boy expresses his feelings differently than a bachelor or a husband. (*MC*, 4).

those by which culture would define them.'[82] Thus, Hardy realigns gender identities in describing men and women with characteristics from the opposite gender and challenges at the same time the general expectation of as well as the view on masculinity and femininity in the nineteenth century.

In general, the face acts as a canvas in displaying emotions to the outside world. As Cohen states, 'the face brings emotions to the surface'.[83] Hence, Oak's jealousy becomes apparent through his 'flushed face' (*MC*, 88) when he recognises Bathsheba's handwriting on Boldwood's valentine. His 'coloured' face (*MC*, 89) expresses his love as well as his jealousy when he thinks Bathsheba in love with Boldwood. In addition, Oak's face also expresses his sorrow and pain when he sees Bathsheba's marriage confirmed through Troy's presence in Bathsheba's house. Instead of getting red, however, he turns 'white' and Coggan, a fellow employee of Gabriel comments: '"you look like a corpse!"' (*MC*, 186)

Besides his face, Oak's body expresses his emotions, too. When he meets Bathsheba at Weatherbury after having rescued the harvest from a fire, the narrative voice describes his heartbeat and how Oak tries to gain back control over his emotions, to 'check[] the palpitation within his breast' (*MC*, 39) at the sight of Bathsheba. His body frequently responds to the presence of Bathsheba, not only when meeting her but also when talking about her. For example, when Oak mingles with Bathsheba's employees at the Maltster's house, he interviews his new acquaintances about Bathsheba while his 'bosom thrilled gently as he thus slipped under the notice of the assembly the inner most subject of his heart.' (*MC*, 47) Moreover, his anger and his urge to protect her against any rumours or ill-opinions are also physically expressed through Gabriel 'getting very warm'

[82] Linda M. Shires, 'Narrative, Gender, and Power in *Far from the Madding Crowd*', *NOVEL*, 24/2 (1991), pp. 162–177, p. 166.
[83] William A. Cohen, *Embodied. Victorian Literature and the Senses* (Minneapolis: University of Minnesota Press, 2009), p. 93.

(*MC*, 84). Thus, Hardy uses, as Cohen states, a popular technique in 'Victorian fiction [that] frequently recurs to the body's materiality in representing interior being.'[84] The physical reactions of body and face are used to express what Grosz calls the 'interiority', the feelings and emotions, of the subject, to make them 'public'.[85]

Although the characters show and experience emotions and feelings through their body, Hardy only depicts rather subdued emotions and feelings. There are no emotional outbursts as in *North and South*, where Nicholas Higgins rages after the death of his daughter Bessy in hurting himself physically (*NS*, 203). Hardy uses instead descriptions of the landscape, of natural phenomena, like thunderstorms or fires, and of agricultural activities to demonstrate the passionate feelings and emotions of the characters. The interrelation between the characters and nature becomes possible through the humanisation and embodiment of nature. Notably, the wind shows human characteristics as it expresses 'a weakened moan' and 'the tenderest sob' (*MC*, 8). Furthermore, the wind appears as a personification, a moving and touching body:

> The thin grasses, more or less coating the hill, were touched by the wind in breezes of differing powers, and almost of differing natures – one rubbing the blades heavily, another raking them piercingly, another brushing them like a soft broom. (*MC*, 8)

The wind is 'rubbing', 'raking' and 'brushing' the grass and in touching it in many miscellaneous ways as if it impersonates different characters or 'natures'. The plural form of the term 'nature' refers here to a person's or animal's character.[86] Likewise, the sky becomes a body having a heartbeat: 'the twinkling of all the stars seemed to be but throbs of one body, timed by a common pulse.' (*MC*, 8) Cohen argues that

> [w]hatever its sensory modality, landscape description in Hardy relies on a homology with the human body. The features of the landscape that he notes implicitly require a human presence to be perceived; processes of human

[84] Cohen, *Embodied*, p. 11.
[85] Grosz, *Volatile Bodies*, p. 9.
[86] 'nature', <http://www.oed.com.voyager.chester.ac.uk/view/Entry/125353?rskey=d3Ryqo&result=1&isAdvanced=false#eid> [accessed 01 August 2017].

> perception and intention, in turn, become organic features of the natural world. […] By means of the senses, in other words, Hardy breaks down sharp distinctions between human subject and objective world. […] The relation between hearth and human sentience is at once symbolic, embodied and continuous – which is to say, the landscape is a metaphor for, is metaphorized by, and is metonymic with the human.[87]

Thus, as much as nature[88] becomes humanised, humans become 'naturalised', their reactions are transformed into natural phenomena and landscape descriptions. Nature and landscape are thus, in Grosz's words, 'rendering public and communicable what is essentially private'[89] and displaying the inner feelings and emotions of the characters. Henson argues that, in Hardy's novels, '[l]andscape is commonly used to create mood, often in conjunction with the seasons [….], implicitly conveying different messages.'[90] Landscape is then not only '[a] picture representing natural inland scenery'[91], as defined by the *OED*, but also a representation of the character's interiority. In using nature and landscape to express feelings and emotions, Hardy depicts the male character's interiority without emasculating him.

In Oak's case, natural phenomena express his interiority, his passionate feelings and emotions. For instance, on his way to Weatherbury, hidden in a cart, Gabriel overhears two men talking about a woman-farmer whom he thinks is Bathsheba Everdene. After not having seen or heard of her for many weeks, his feelings for her re-awaken, when 'a wild thought flashed into Gabriel's mind that they might be speaking of

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[87] Cohen, *Embodied*, p. 98-101.
[88] Nature is used here, according to the *OED*, in the sense of '[t]he phenomena of the physical world collectively; *esp*. plants, animals and other features and products of the earth itself, as opposed to humans and human creations.'
('nature',
<http://www.oed.com.voyager.chester.ac.uk/view/Entry/125353?rskey=d3Ryqo&result=1&isAdvanced=false#eid> [accessed 01 August 2017] (italics in original)) Henson gives an overview on the complexity of the term 'nature' (Eithne Henson, *Landscape and Gender in the Novels of Charlotte Brontë, George Eliot, and Thomas Hardy. The Body of Nature* (Farnham and Burlington: Ashgate, 2011), pp. 8-9).
[89] Grosz, *Volatile Bodies*, p. 9.
[90] Henson, *Landscape and Gender*, p. 5.
[91] 'landscape',
<http://www.oed.com.voyager.chester.ac.uk/view/Entry/105515?rskey=SYBdXk&result=1&isAdvanced=false#eid> [accessed 01 August 2017].

Bathsheba.' (*MC*, 35) The adjective 'wild' refers to a passionate, uncontrollable feeling. This newly aroused passion is further depicted as a fire ravaging Bathsheba's harvest (*MC*, 39). The fire is first described as 'an unusual light', then as an increasing 'glow[ing]' until it is properly identified as a fire. Later it is depicted as a 'blaze' (*MC*, 35). According to the *OED*, a blaze can also mean '*fig*. A sudden kindling up of passion as of a fire; a violent outburst'[92] and thus links the outbreak of the actual fire to the outbreak of Oak's passionate love for Bathsheba. Just like his re-awakened love, the fire starts slowly, only with a light until it becomes a blazing fire.

The fire does not only depict Oak's feeling. At the same time, it underlines his masculinity. Gabriel changes from the passive voyeur[93] to the acting master who naturally takes control over in demonstrating leadership.

> Oak suddenly ceased from being a mere spectator by discovering the case to be more serious than he had at first imagined. […] Gabriel leapt over the hedge, and saw that he was not alone. […] "Stop the draught under the wheat-rick!" cried Gabriel to the nearest to him. […] "Get a tarpaulin – quick!" said Gabriel.
> A rick cloth was brought, and they hung it like a curtain across the channel. […] "Stand up here with a bucket of water and keep the cloth wet," said Gabriel again. […]
> He at once set astride the apex, and began with his crook to beat off the fiery fragments which had lodged thereon, shouting to the others to get him a bough and a ladder, and some water. (*MC*, 36-37)

Oak coordinates and gives instructions to extinguish the fire of the rick, for instance to '[g]et a tarpaulin' and water, to 'keep the cloth wet'. In addition, the other people follow his commands. Moreover, Gabriel becomes active himself in climbing on top of the

[92] 'blazes', <http://www.oed.com.voyager.chester.ac.uk/view/Entry/20003?rskey=dPStYs&result=1&isAdvanced=false#eid> [accessed 31 July 2017] (italics in original).

[93] Oak is often perceived as a voyeur or spy when he is observing Bathsheba. First, when he sees Bathsheba for the first time, he is hiding behind 'the hedge' (*MC*, 5), a place that is then identified as 'his point of espial' (*MC*, 6). Second, when Bathsheba and her aunt look after a sick cow, Oak looks into the barn through 'a hole' on 'the roof' (*MC*, 12). Third, he observes Bathsheba when she comes riding along to look for her hat 'through the loophole' (*MC*, 14). His behaviour is also described as 'Gabriel's espial' (*MC*, 17).

burning rick to control and extinguish the fire. Thus, he embodies Ruskin's Victorian man, 'the doer' and 'the defender'.[94]

Nature also expresses Oak's sorrow and grief, for example, after the marriage of Bathsheba with Sergeant Troy. During the wedding-feast, a thunderstorm occurs expressing Oak's pain and fury for seeing Bathsheba with such an ill-suited husband and farmer like Troy. This thunderstorm is described as 'foul weather' (*MC*, 192) and represents 'an infuriated universe' (*MC*, 198) in the face of the doomed and unnatural marriage between Bathsheba and Troy. In fact, Oak is a more suitable and natural husband for Bathsheba because, unlike Troy, he is faithful and honest. Furthermore, he understands the language of nature when several animals show an unusual behaviour before the storm. 'The same evening the sheep had trailed homeward head to tail, the behaviour of the rooks had been confused, and the horses had moved with timidity and caution.' (*MC*, 189) When Oak later checks again on the sheep, they do not move away from him because '[t]hey had now a terror of something greater than their terror of man. […] they were all grouped in such a way that their tails, without a single exception, were towards that half of the horizon from which the storm threatened.' (*MC*, 192) Besides the sheep, rooks and horses, 'a large toad' and 'a huge brown garden-slug' also behave unusually as they seek shelter in Gabriel's home (*MC*, 191) which is another announcement of the storm. Gabriel tries to warn Troy about the approaching storm but Troy ignores the warning and sees himself above nature's forces. However, Oak does not give up as

> [h]e knew he was right, and that Troy was wrong. Every voice in nature was unanimous in bespeaking change. [...] Apparently there was to be a thunder-storm, and afterwards a cold continuous rain. The creeping things seemed to know all about the later rain, but little of the interpolated thunder-storm; whilst the sheep knew all about the thunder-storm and nothing of the later rain. (*MC*, 192)

[94] Ruskin, *Sesame and Lilies*, p. 107.

Unlike Troy, Oak is able to understand and correctly interpret the signs of nature in the form of the peculiar behaviour of the different animals that announce the upcoming storm and rain. In the face of another natural phenomenon that could destroy Bathsheba's harvest, Oak becomes again active and rescues the harvest, though this time mostly on his own and with a little help of Bathsheba, while the other labourers are lying drunk with Troy in the barn.

Besides nature and landscape, animals are also used to express the feelings and emotions of humans. For instance, during the sheep-shearing season, Oak observes Bathsheba and Boldwood talking to each other. Noticing Bathsheba blushing throughout their discussion and interpreting her blushes as love for Boldwood, Oak is overwhelmed by his feelings and emotions. He then hurts the sheep he is shearing in 'snipp[ing] [it] in the groin' (*MC*, 116). Just like Oak has hurt the sheep in the groin, so is he hurt in his masculinity, as Boldwood appears to be the successful suitor and not Oak. Consequently, Oak sexually misses out and fails to realise an important aspect of manhood: the establishment of a family, or in other words, procreation.[95] Despite his hurt feelings and the failure in establishing his manhood, Oak does not become effeminate. He still keeps control over his feelings and emotions through 'a manly resolve to recognise boldly that he had no longer a lover's interest in [Bathsheba that] helped him occasionally to conceal a feeling.' (*MC*, 116) As Bathsheba appears to be successfully wooed by Boldwood, who is as a farmer socially superior to Oak, the shepherd, and thus more eligible for Bathsheba, Oak is no longer a potential suitor and has hence 'no longer a lover's interest'. Nonetheless, he loves Bathsheba, in spite of his attempts to keep his feelings and emotions firmly controlled and hidden from the outside world.

[95] Tosh, *A Man's Place*, pp. 2-3.

William Boldwood, Bathsheba's second suitor, is identified by Libby as an unmarried 'gentleman-farmer at Little Weatherbury' who is '[f]orty […] – very handsome – rather stern-looking – and rich.' (*MC*, 59) In addition, 'his person was the nearest approach to aristocracy' (*MC*, 93), marking him as socially superior in comparison to the other villagers. Thus, Boldwood is introduced as a potential husband as he is a wealthy bachelor in the right social position (*MC*, 101-102). Furthermore, he is presented as a compassionate man through his interest in Fanny, Bathsheba's former servant, for whom he has financially provided. However, Libby points out that Boldwood's support of Fanny appears to be his sole interest in women because he is not interested in marriage (*MC*, 59). His indifference towards women implies hence a strangeness, unnaturalness and unmanliness in him. However, Sussman notes that a 'plurality of male gender formations'[96] existed in the nineteenth century. This 'plurality' included on one hand the 'celibate male'[97] as well as 'monasticism […] a world of chaste masculine bonding from which the female has been magically eliminated', on the other hand, it contained also 'compulsory heterosexuality and compulsory matrimony.'[98] Boldwood is identified as a celibate male and monk through his disinterest in women, 'his usual reserve' (*MC*, 203) and the monastic appearance of his farm described as 'his almonry and cloister' (*MC*, 94). Although male celibacy is not necessarily unacceptable or unnatural in the nineteenth century, Boldwood's constant disinterest of all women (*MC*, 59) marks him in the eyes of women as unnormal. Libby explains his indifference towards women through 'some bitter disappointment when […] [a] young woman jilted him' (*MC*, 73) in his youth. Boldwood's indifference towards women is further emphasised during Bathsheba's first market-day. As the only woman-farmer, all the other

[96] Sussman, *Victorian Masculinities*, p. 8.
[97] Sussman, *Victorian Masculinities*, p. 2.
[98] Sussman, *Victorian Masculinities*, p. 5.

male farmers pay attention to her with one 'marked exception' which is identified as 'a black sheep' referring to Boldwood (*MC*, 72). He is thus characterised as standing apart from the other men.

Despite his disinterest in women in general, Boldwood is not depicted as unmanly. He is instead described as a 'gentlemanly man, with full and distinctly outlined Roman features, the prominences of which glowed in the sun with a bronze-like richness of tone. He was erect in attitude, and quiet in demeanour. One characteristic pre-eminently marked him – dignity.' (*MC*, 72) Besides being identified as a dignified gentleman, thus underlining his aristocratic situation in the local society, Boldwood is also compared to Roman soldiers through his 'Roman features', thus emphasising his manliness, male strength and vigour. His appearance refers further to 'a bronze-like richness of tone' implying again strength but also inflexibility through the comparison to the metal bronze. His strength is further evoked through his rigid, 'erect [] attitude' that underlines his inflexibility. The narrative voice enforces Boldwood's celibacy through his lack of flirtations with Bathsheba as married men tend to flirt with other women (*MC*, 72). Moreover, this description of Boldwood demonstrates how strongly he can regulate, even suppress his sexual energy which is, as Sussman notes, an important 'Victorian practice of masculinity'[99]. Boldwood's control over his sexuality as well as his 'quiet [] demeanour' reinforce his identity as celibate male and monk.

Boldwood's identity becomes utterly disrupted through Bathsheba's valentine. He changes from one end of the spectrum of 'male gender formations', as described by Sussman, to the other, from being a celibate male towards a bourgeois man whose aim is marriage and a heterosexual relationship. During this process, 'his existence [was] slowly getting distorted in the direction of ideal passion' (*MC*, 78), already foreboding

[99] Sussman, *Victorian Masculinities*, p. 3.

Boldwood's subsequent madness. Although intended as a prank, as a punishment for his indifference towards Bathsheba, Boldwood interprets the valentine as an honest love declaration and he imagines how it was written by the female sender (*MC*, 78). He creates in this way an imaginary 'constructed' 'narrative'[100] around the writer of the valentine which he takes for reality. The narrative voice notes that Boldwood is 'blind[] to the difference between approving of what circumstances suggest, and originating what they do not suggest' (*MC*, 92), implicating that he is unable to understand and to appropriately communicate within the social rules. Mitchell writes that

> [c]haracters in Hardy's universe more often refuse to apperceive the instability of the other, clinging instead to a stable narrative about the other that they have constructed. Angel Clare, for example, develops an understanding of Tess that becomes concretized. When she reveals her past, he feels it as a violation not because she has wronged him, but because her narrative contradicts *his* narrative of her.[101]

Just like Angel in *Tess of the d'Urbervilles* cannot accept the 'real' Tess 'because her narrative contradicts *his* narrative of her', Boldwood refuses to accept Bathsheba's claim of the valentine being a prank (*MC*, 100). In the end, this is also the reason why Boldwood kills Troy because he realises that his narrative of him and Bathsheba as a married couple will never become true. Boldwood is consequently unable to readjust his narrative to reality which leads to his altered character.

The valentine turns Boldwood's world upside down, everything becomes the opposite. The celibate male becomes the wife-seeking bachelor, rigid control of emotions and feelings makes place for passionate outbursts, the rational mind turns into a mad mind. 'His equilibrium disturbed, he was in extremity at once. If an emotion possessed him at all, it ruled him; a feeling not mastering him was entirely latent. […] He was always

[100] Rebecca N. Mitchell, *Victorian Lessons in Empathy and Difference* (Columbus: Ohio State University Press, 2011), p. 71.
[101] Mitchell, *Victorian Lessons in Empathy and Difference*, p. 71 (italics in original).

hit mortally, or he was missed.' (*MC*, 94) This fundamental change of Boldwood's interiority is depicted through a description of nature:

> The moon shone tonight, and its light was not of a customary kind. His window admitted only a reflection of its rays, and the pale sheen had that reversed direction which snow gives, coming upward and lighting up his ceiling in an unnatural way, casting shadows in strange places, and putting lights where shadows used to be. (*MC*, 79)

The moon light shines in a 'reversed direction', instead of shining down it is 'coming upward', indicating a world turned upside down. Everything is reversed as 'shadows' become 'light' and light becomes shadow. Moreover, the light is 'unnatural' giving the whole scene a strange and alien atmosphere. As the moon light changes everything into the opposite form, so does the valentine change Boldwood's identity and interiority. Moreover, a further description of the moon forebodes that his suit of Bathsheba and his altered identity will not be successful: 'Over the west hung the wasting moon, now dull and greenish-yellow, like tarnished brass'. (*MC*, 79) The 'wasting moon' announces Boldwood's death. Just like the moon is 'wasting' away, so is Boldwood consumed and wasting away through his passionate love for Bathsheba which becomes obvious, for instance, through the mismanagement of his farm (*MC*, 202-203). His death is further implied in the colours of the moon, 'dull and greenish-yellow', lacking the bright light and strong, lively colours that refer to life. The reference to 'tarnished brass' demonstrates Boldwood's failure as his shining Bronze-like features are turned into old and unused metal, indicating that he is unable to consume marriage with Bathsheba.

After having received the valentine, Boldwood becomes very passionate, 'a hotbed of tropic intensity' (*MC*, 95). This becomes apparent in his 'jealousy' when he notices Bathsheba talking to another man during a market-day. 'But Boldwood grew hot down to his hands with an incipient jealousy; he trod for the for the first time the threshold of "the injured lover's hell." His first impulse was to go and thrust himself between them.' (*MC*, 92-93) He physically experiences his 'jealousy' through the bodily sensation of

'[growing] hot down to his hands'. Moreover, Boldwood physically experiences his love for Bathsheba when '[h]is heart began to move within him.' (*MC*, 92) However, his passion gets too extreme and Bathsheba becomes 'frightened' during his passionate marriage proposal (*MC*, 101). When he encounters Bathsheba after she has officially refused him for Troy, he is 'trembling' with passion (*MC*, 161) and Bathsheba criticises him as 'unmanly' (*MC*, 161) for his unregulated emotional outburst. Actually, Boldwood is only manly as long as he has control over his emotions. Once he loses this control, he becomes unmanly: 'Instead of being a man trained to repression he was – what she had seen him. […] The least spark would kindle the farmer's swift feelings of rage and jealousy; he would lose his self-mastery' (*MC*, 163). Thus, Boldwood becomes emasculated through his uncontrolled emotions when he is mastered by his emotions. Masculinity is consequently defined through the 'repression' of strong male emotions and feelings. This confirms Richgels's argument that from 'the 1870s' onwards, the ideology of masculinity showed a 'resolute movement in the direction of restriction and curtailment' of male emotions and feelings.[102]

Boldwood's emasculation goes even so far that he abandons the management of his farm and loses all his harvest after Bathsheba's marriage with Troy (*MC*, 202-203). His madness and emotionality increase as becomes obvious when he talks to Gabriel about his misfortune in losing Bathsheba. Boldwood is again very emotional which is expressed through 'his wild face' (*MC*, 203) indicating the loss of control over his emotions. Moreover, he admits that he cannot cope with his 'grief' (*MC*, 203). Thus, he is stuck in his misery and unable to take back control over his life as well as to adapt himself to the new situation. Although he manages to 'resume[] his usual reserve' (*MC*, 203), it is only a superficial control. His following facial expression 'which was like the

[102] Richgels, 'Masculinity and Tears in 19th-Century Thinking', pp. 140-141.

smile on the countenance of a skull' (*MC*, 203) forebodes again his death and express his madness as he appears to impersonate Death, the Reaper which predicts also his murder of Troy.

Francis Troy, the third suitor, is generally presented through his identity as a soldier. Right from the beginning, he is characterised as a soldier 'higher in rank than a private' (*MC*, 65). He is further described rather disembodied as 'a bright scarlet spot' (*MC*, 133), 'a scarlet and gilded form' (*MC*, 178), but also as manly, as a 'man […] in brass and scarlet' as well as 'a soldier' (*MC*, 127) and '[t]he military man' (*MC*, 187). Troy is thus strongly identified through the identity of a soldier, especially the costume of the soldier, the red uniform, demonstrating again the performance of gender as described by Butler.[103] His appearance as a soldier even persists after his marriage with Bathsheba. Although he is no longer formally a soldier and wears instead of his red jacket the costume of a famer, 'a farmer's marketing suit of unusually fashionable cut', he has kept 'the well-shaped moustache of his military days, and the soldierly bearing inseparable from his form and training.' (*MC*, 205) Furthermore, he is still called '"Sergeant"' by '[p]eople of unaltered ideas' (*MC*, 205), thus reinforcing his appearance and identity as a soldier. Even Fanny recognises Troy as 'the soldier under the yeoman's garb' in spite of the different clothes (*MC*, 206). In fact, Troy never refrains from his military identity which he also reinstates after his feigned death and travel 'to the United States, where he made a precarious living in various towns as Professor of Gymnastics, Sword Exercise, Fencing and Pugilism.' (*MC*, 267) All these 'jobs' are, according to Tanoori, 'in accord with his desired subject as a soldier'[104], especially the 'Sword Exercise' with which he seduced Bathsheba in the past (*MC*, 28). Consequently, Troy

[103] Butler, 'Performative Acts and Gender Constitution', p. 900.
[104] Khatereh Tanoori, 'Men and "Presence": Constructions of Masculinity in Selected Novels of Thomas Hardy' (unpublished Ph.D., University of Newcastle Upon Tyne, 2012) <http://hdl.handle.net/10443/1515> [accessed 19 January 2017], p. 50.

never gives up his identity as a soldier. Tanoori notes that 'he aims to remain a soldier […], while adopting the new roles [of a middle-class husband and farmer] as well.'[105]

> Troy is a liminal figure who does not belong to any class. Boldwood states:
>
> A slight romance attaches to him, too. His mother was a French governess, and it seems that a secret attachment existed between her and the late Lord Severn. She was married to a poor medical man, and soon after an infant was born; and while money was forthcoming all went well. Unfortunately for her boy, his best friends died; and he got then a situation as second clerk at a lawyer's in Casterbridge. He stayed there for some time, and might have worked himself into a dignified position of some sort had he not indulged in the wild freak of enlisting. (*MC*, 87-88)

Through his illegitimate birth, being the son of a 'governess' and an aristocrat, Troy belongs neither to the middle class nor the aristocracy. Although he started a professional career as a 'clerk', he abandoned this profession to become a soldier. Having been educated at 'Casterbridge Grammar School for years and years. Learnt all languages while he was there' (*MC*, 130), he is now 'a fairly well-educated man for one of middle-class – exceptionally well educated for a common soldier' (*MC*, 132), hence setting him apart from the other soldiers as he has profited from a thorough and profound education. In fact, Troy is moving between the two classes in adopting different male identities. Tanoori argues that

> [w]hile in middle-class discourses, manliness is defined in terms of "hard work", the formation of family life and morality, in aristocratic discourses, which determine Troy's gender practice, manhood is associated with "hedonism, sensuousness" and "idleness". By exchanging the stable life of a professional with the unstable, but more enjoyable, life of a soldier, he has distanced himself from middle-class models of masculinity.[106]

Troy started off in the middle class through his birth and the employment as a clerk, switched then to the aristocratic class in becoming a soldier, followed by the return to the middle class through the marriage with Bathsheba and his superficial adoption and performance of the identity of a farmer, to resume later a celibate soldier-like life in the

[105] Tanoori, 'Men and "Presence"', p. 48.
[106] Tanoori, 'Men and "Presence"', p. 47.

USA, followed by his return to Britain to reclaim Bathsheba as his wife and to reinstate himself as a farmer. Consequently, he moves between different male identities and classes, between allegedly '"hard work"' and '"idleness"' as he pleases. Rabinbach states that 'the aristocratic class, whose existence was predicated on the labor of others, did not hold idleness in contempt.'[107] Neither does Troy condemn idleness, as becomes obvious during the Wedding Feast when he initiates a 'debauch' (*MC*, 194) instead of looking after the harvest, and whose aristocratic descent is thus emphasised. However, at the same time, he does not exclusively belong to either the aristocracy or the middle class.

Moreover, Troy fulfils neither identity seriously. According to Tanoori, Troy only 'simulates […] the dazzling appearance of a warrior: the costume, the armour and the art of sword play', yet 'he does not fight in any war and lacks the heroism of mythical warriors; as Fisher observes, "Troy's name is purely ironic: Virgil and Homer both describe their Trojans as truthful, brave, patriotic and confiding".'[108] However, Troy is not 'truthful' but a liar. In fact, Troy 'was moderately truthful towards men, but to women lied like a Cretan – a system of ethics above all others calculated to win popularity at the first flush of admission into lively society' (*MC*, 131). As he is generally dishonest with women and only 'moderate truthful towards men', he is very unreliable. His main ambition is to be popular and to live 'only in the present' (*MC*, 131). This unreliability becomes further apparent during Fanny's visit in Melchester. He does not take any responsibility for what he said in Weatherbury and refuses to admit his promise to marry her (*MC*, 69).

In addition, Troy adapts his behaviour and what he says according to the person he is talking to and the situation he finds himself in. When meeting Bathsheba for the first

[107] Anson Rabinbach, *The Human Motor. Energy, Fatigue, and the Origins of Modernity* (Berkeley: University of California Press, 1992), p. 27.
[108] Tanoori, 'Men and "Presence"', p. 48.

time and becoming accidentally entangled with her dress, Troy displays a 'new-born gallantry' (*MC*, 127) once he has seen her beautiful face. Despite the 'gallantry', he does not attempt to unfastened his uniform from Bathsheba's dress but to keep them fastened together (MC, 24, 128). Likewise, when he is cornered by Boldwood who tries to bribe him into marrying Fanny instead of Bathsheba, Troy's voice changes from 'a-devil-may-care tone' to 'the voice of a trickster' (*MC*, 179). Troy then manipulates Boldwood from bribing him to marry Bathsheba instead of Fanny in order to safe Bathsheba's reputation, only to reveal to Boldwood in the end that he is already married to Bathsheba. Troy's behaviour emphasises again his unreliability as well as his performative character.

In addition, Troy does not realise the identity of a farmer. He continues gambling after his marriage just like he did during his time as a soldier, though this time with Bathsheba's money (*MC*, 205). In addition, he does not take on any responsibilities of a farmer. This becomes obvious during the 'Wedding Feast' (*MC*, 191) when Oak informs Troy about the approaching thunderstorm that might destroy the harvest. Troy ignores the warnings that he perceives as 'fidgets' (*MC*, 191). Instead of looking after the harvest, he makes the labourers and himself drunk in a 'debauch' (*MC*, 194) and pressures every man to join him in his drinking accusing anyone who refuses of being a coward (*MC*, 191). Finally, Troy's drinking and, as Beegel notes, 'his pursuit of pleasure in the form of gambling nearly destroys the farm'.[109]

Similarly, Troy's display of emotions and feelings is superficial. Unlike Federico who perceives Troy as one of Hardy's 'social sinners […] who feel genuinely guilty about their moral laxity'[110], one can argue that Troy does only superficially express remorse and guilt but does not learn from his actions. This becomes apparent in the context of

[109] Beegel, 'Bathsheba's Lovers: Male Sexuality in Far from the Madding Crowd', p. 124.
[110] Annette Federico, *Masculine Identity in Hardy and Gissing* (Rutherford: Fairleigh Dickinson University Press, 1991), pp. 56-57.

Fanny's death. When Troy learns of Fanny's and the child's deaths, he experiences pain and grief. Similarly to Boldwood's 'immobility' (*MC*, 188) after Bathsheba's wedding with Troy, Troy does not express any feelings or emotions when he first sees Fanny and the baby in the open coffin. However, this lack of feelings and emotions paradoxically suggests their passionate existence. The narrative voice describes how '[t]he clashes of feeling in all directions confounded one another, produced a neutrality, and there was motion in none.' (*MC*, 236) Troy experiences many different and oppositional feelings and emotions that appear to render each other 'neutral[]' but also paralyse him. He begins to express emotions when he starts moving again. 'He was gradually sinking forwards. The lines of his features softened, and dismay modulated to illimitable sadness. […] What Troy did was to sink upon his knees with an indefinable union of remorse and reverence upon his face.' (*MC*, 236) Troy's body is no longer paralysed and able to move again. His face acts, similarly to Oak's face, as a canvas that expresses his emotions to the outside world, as described by Cohen.[111] The face loses its rigidity and expresses instead 'sadness'. Finally, Troy is kneeling in front of Fanny's coffin with the expression of 'remorse and reverence upon his face' indicating his regret for having abandoned Fanny and, at the same time, the idealisation of Fanny as his true wife (*MC*, 237). His following actions, buying a marble tombstone and flowers for Fanny's grave, aim to compensate for his 'previous indifference' (*MC*, 247) towards Fanny and express publicly his 'remorse' and grief over her death.

Comparatively to the depiction of Oak's love and pain as a fire and a thunderstorm, Troy's grief over Fanny's death and his tears are symbolised through the heavy rain pouring down on her grave. Cohen argues that 'the difference between [landscape and human subject] is eroded when crying and raining are

[111] Cohen, *Embodied*, p. 93.

indistinguishable.'[112] However, the rain does not only convey Troy's tears but ridicules his grief at the same time as too exaggerated. This becomes apparent in the way the gurgoyle 'vomit[s] [the water]' (*MC*, 248) in a 'persistent torrent' (*MC*, 249) into Fanny's grave where it upheaves Troy's flowers that are 'a species of elusion of the primary grief' (*MC*, 250). As the word 'elusion' demonstrates, Troy's 'grief' is not real but only an artificial delusion.

> The flowers so carefully planted by Fanny's repenting lover began to move and to writhe in their bed. The winter-violets turned slowly upside down, and became a mere mat of mud. Soon the snowdrop and other bulbs danced in the boiling mass like ingredients in a cauldron. Plants of tufted species were loosened, rise to the surface, and floated off. (*MC*, 249)

It is as if the grave itself rejects Troy's belated remorse over his abandonment of Fanny. The flowers are 'turned slowly upside down' and 'float[ing] off'. The intensity of his feelings and their exaggerated expression are indicated in the images of 'boil[ing] [] chocolate' and 'the boiling mass like in a cauldron' (*MC*, 249). Troy's belated expression of remorse and grief is too much and comes too late. It causes again destruction instead of healing as well as closure. The next morning, when Troy awakes to Fanny's destroyed grave, he simply gives up and leaves. He does not attempt to replant the flowers and rectify the destruction of the past night. Thus, his expression of remorse is only superficial as it only lasts for one night. Then he repeats the same behaviour he showed towards Fanny. Instead of keeping his role as Bathsheba's husband and fulfilling his responsibilities towards her, he abandons her just like he abandoned Fanny after the marriage and on her way to the 'Casterbridge Unionhouse' (*MC*, 206).

[112] Cohen, *Embodied*, p. 102.

Chapter Three: *The Imperialist* – Imperial Masculinity

Lorne Murchison is presented as 'a rising fellow'.[113] After having excellently finished his studies at the Law School in Toronto (*I*, 58), he successfully defends a bank clerk in a robbery case. In addition, he becomes the 'chairman of the Young Liberals' (*I*, 68) initiating his political career and is also employed as 'a secretary' in the 'deputation from the United Chambers of Commerce of Canada' to London whose aim it is 'to […] improve[] communications within the Empire' (*I*, 122). On his return from London, he is chosen as the candidate for the Liberal Party to stand in the by-elections in South Fox, the constituency of Elgin.

His professional and political accomplishments increase Lorne's popularity and his eligibility as a husband. As Mrs Murchison states, Lorne is '[t]he most promising young man in Elgin, well brought up, well educated, well started in a profession! There's not a young fellow in this town to compare with Lorne' (*I*, 134). Lorne's successes and his growing popularity brings him to the attention of Dora Milburn, the daughter of another well-established family in Elgin, and leads to a secret engagement between them. Dora's interest in Lorne is, however, not based on affections towards Lorne but solely on his growing 'political weight' (*I*, 88) as well as the indication that he could become 'somebody', maybe even 'Premier' (*I*, 68) as Lorne's mother suggests. Zichy argues that 'Dora Milburn's calculating assessment of Lorne's future importance' actually is 'her real reason for allowing him to court her.'[114] Indeed, Lorne only starts his courtship of Dora through her initiation, her inviting 'smile' (*I*, 90) at a ball. Likewise, in the ensuing relationship, Lorne follows Dora's directives. Consequently, he is not in control of the

[113] Sara Jeannette Duncan, *The Imperialist*, ed. Misao Dean (Peterborough and Orchard Park: Broadview Press, 2005), p. 203. All further references will be given in the body of the text, abbreviated with *I*, followed by the page number.
[114] Francis Zichy, 'Portrait of the Idealist as Politician: The Individual and Society in *The Imperialist*', *English Studies in Canada*, 10/3 (1984), pp. 330–342, p. 333.

relationship with Dora. Like Mr Hale in *North and South* who relies on Margaret to make the decisions concerning their private life,[115] Lorne follows Dora's guidance in their relationship. For instance, Lorne would like to make his engagement with Dora public but she refuses several times on the grounds of the political opposition between Lorne, a Liberal, and her father, a Conservative (*I*, 202-203; 288-289). In addition, she refuses to wear the engagement ring though keeping it nonetheless (*I*, 176-177). Instead of being the man described by Ruskin as supposedly being 'active' and 'eminently the doer'[116], Lorne appears rather feminised.

Furthermore, Hammill describes Lorne's romantic perception of Dora as inspired through novels, as he 'ascribes to Dora all those absent moral and spiritual qualities which the reader has always gladly supplied for the heroine of romance.'[117] Thus, Lorne is unable to correctly interpret Dora's behaviour as he is 'resolutely guarding his heart from any hint of real reprobation […]. But Lorne loved with all his imagination.' (*I*, 177). Similarly to William Boldwood in *Far from the Madding Crowd*, Lorne does not perceive reality as it is but believes his own narrative of it. Lorne's father remarks that '[Lorne] takes too much for granted. […] Other folks being like himself' (*I*, 180) underlining that Lorne sometimes ignores people having different opinions or mindsets, as in the case of Dora. Indeed, he behaves according to 'an English novel' where he 'always' (*I*, 175) preferred the romantic part in which the lover asks the father for the daughter's hand. In like manner, he thinks of Dora as 'the heroine of the romance' as described by Hammill.

[115] As demonstrated in Chapter One, Margaret makes the decision to stay in the sea-town Heston and to keep Dixon as her mother's lady's maid (*NS*, 46-47). She makes also the choice of the house in Milton (*NS*, 56-57).
[116] Ruskin, *Sesame and Lilies*, p. 107.
[117] Faye Hammill, 'Sara Jeannette Duncan in the "Camp of the Philistines"', *Journal of Canadian Studies/Revue d'Études Canadiennes*, 32/2 (1997), pp. 154–169, <https://literature.proquest.com/searchFulltext.do?id=R04235786&divLevel=0&area=abell&forward=critref_ft> [accessed 21 September 2017].

Thus, like Boldwood, Lorne believes in his narrative of Dora and ignores her actual character.

However, as Zichy correctly points out, '[Lorne] is not to be knight of romance, capable of superhuman feats, or a romantic villain heroically at odds with normal decencies, but rather a believable citizen of a society presented in recognizable detail.'[118] Unlike the hero in a romantic love story, Lorne loses Dora to his English friend Alfred Hesketh. Consequently, Duncan does not only, as Dean argues, 'challenge[] conventional formulations of women's lives in narrative; she rewrites the romance script that confines female characters to passive roles and to the happy ending of marriage.'[119] Dean states further that

> Duncan evokes the stereotype of the passive, decorative heroine in Dora Milburn, who is blond, perfectly dressed, "reticent," and endowed will all the requisite accomplishments such as piano playing and flirting. However, Dora jilts the hero, Lorne Murchison, in favour of his superficial British friend Alfred Hesketh, and Duncan creates a new heroine in Lorne's sister Advena, who is active, independent, and intellectual.[120]

Yet Duncan does not only rewrite the narrative of the passive heroine but also the narrative of the active hero. Lorne is not the active but a passive hero who only reacts to Dora's directives. In the end, the eligible bachelor does not find 'the happy ending of marriage' but stays celibate. Through his passivity, Lorne becomes feminised, whereas Dora becomes masculinised through her agency in choosing Hesketh over Lorne. Thus, *The Imperialist* presents another example of gender-blurring as presented by Shires.[121]

In contrast to *North and South* and *Far from the Madding Crowd*, the depiction of male emotions in *The Imperialist* is rather subdued and rare. Only twice male tears are

[118] Zichy, 'Portrait of the Idealist as Politician', p. 333.
[119] Misao Dean, *A Different Point of View. Sara Jeannette Duncan* (Montreal and Buffalo: McGill-Queen's University Press, 1991), p. 58.
[120] Dean, *A Different Point of View*, p. 74.
[121] Shires, 'Narrative, Gender, and Power in *Far from the Madding Crowd*', p. 166.

described, though none are expressed by Lorne.[122] This lack or underrepresentation of male tears confirms Richgels's argument that '[b]y the 1890s, weeping by men had all but disappeared from the British novels, and the idea of firm manly discipline is solidly in place'. The ideology of masculinity at the end of the 19th century was thus 'emphasis[ing] [] self-control and the stifling of fine feelings'.[123] This 'self-control' and suppression 'of fine feelings' becomes apparent when Lorne learns about the engagement between Hesketh and Dora through Alfred.

> Lorne met Hesketh's eyes with the steadiness of a lion's in his own; the unusual thing he did was to take his hands out of his pockets and let his arms hang loosely by his side. It was as tragic a gesture of helplessness as if he had flung them above his head. (*I,* 293)

Despite the shock and surprise Lorne feels who thought himself still betrothed to Dora, he does not express any emotions. He keeps instead control over his body in a manner that is compared to 'the steadiness of a lion's in his own'. Thus, Lorne demonstrates his manliness as he is able to control his outer appearance and subdues his body not to betray his emotions. However, at the same time, his body subtly expresses Lorne's interiority, his feeling 'of helplessness'. His masculine strength and control are undermined through his arms 'hang[ing] loosely by his side' which the narrative voice describes as 'a gesture of helplessness'. The narrative voice describes further how Lorne is outwardly able to go on conversing with Hesketh and making 'concise and relevant remarks', whereas internally, 'he sat in a spinning dark world and waited for the crash.' (*I,* 293) This description demonstrates how torn a man can feel in an emotional situation and the discrepancy between male exteriority and interiority: appearing calm to the outside while experiencing an emotional turmoil on the inside. At the same time, Lorne's internal

[122] First, Lorne's younger brother Alec '[is] weeping' (*I,* 50) as a child when the father breaks with the family tradition of giving his children pocket money for the Queen's birthday. Second, Hugh Finlay, the suitor of Lorne's sister, cries in an emotional encounter with Advena (*I,* 276).
[123] Richgels, 'Masculinity and Tears in 19th-Century Thinking', p. 142 and p. 144.

agitation appears rather disembodied and more like a feeling defined by Damasio as '*a mental expression*'[124], here presented as 'a spinning dark world'. Having been jilted by Dora has yet physical consequences for Lorne. He falls ill after Hesketh's announcement that coincides with his dismissal as candidate for the Labour party. His 'illness' is thus widely understood as being caused through 'his political disappointment' (*I*, 294) and not through the emotional disappointment which was not known by anyone but Lorne and Dora. Nevertheless, the narrative voice describes Lorne's emotional state after the party's dismissal more optimistic than after Hesketh's news:

> [Lorne's] heart bowed to its sorry education and took counsel with him, bidding him be of good courage and push on. [Lorne] was up against it, but he would get round it, and there on the other side lay the same wide prospect, with the Idea shining high. (*I*, 291)

In spite of his failure to convince the electorate as well as the Labour party of the Imperial Idea, the reformation of the British Empire into a Federal Empire, 'the same wide prospect, with the Idea shining high' still persists after his dismissal. Furthermore, Lorne might 'get round' his failure and more successfully pursue the Idea in the future. His political goal is not lost forever whereas the marriage with Dora has become impossible. Lorne's illness demonstrates thus again, similarly to John Thornton's physical reaction after Margaret Hale's rejection in *North and South* (*NS*, 195), that emotions and feelings are real and have physical consequences.

Hugh Finlay, the suitor in the second courtship plot, is introduced as 'a passionate romantic' (*I*, 100). On one hand, being a romantic refers to a man who is able to experience feelings and emotions, especially love.[125] On the other hand, it can also describe a reader of a literary genre, the romance. It includes, as the *OED* states, '[a]

[124] Damasio, *Looking for Spinoza*, p. 37.
[125] See also the definition of 'romantic' in the OED: 'Of a person: displaying such love or friendship. Later more generally: of or relating to (esp. idealized or sentimental) love.' ('romantic', <http://www.oed.com.voyager.chester.ac.uk/view/Entry/167122?rskey=Qsv9xI&result=1&isAdvanced=false#eid> [accessed 24 September 2017])

medieval narrative […] relating the legendary or extraordinary adventures of some hero of chivalry.'[126] Furthermore, Hugh is described as a person who has 'the simple motive and the noble intention' (*I*, 100) which emphasises the chivalric notion of his romantic character. Moreover, he appears 'awkward[]' (*I*, 102) and as a 'gawk' (*I*, 136). The *OED* characterises a gawk as '[a]n awkward person; a fool; a simpleton'[127], thus emphasising his awkwardness and his inability to accordingly perform to social expectations.[128] Mrs Murchison remarks on Hugh's social awkwardness that 'he's no hand at general conversation' as he has 'little to stay to' her (*I*, 136). Except for Advena, with whom he shares a passion for literature (*I*, 135), he has not 'many friends' (*I*, 248). Furthermore, Finlay is perceived as inflexible and static, who demonstrates 'little adaptability' as he does not even adopt 'a trans-Atlantic accent, either of tongue or of mind' (*I*, 138) during his stay in Canada.

Finlay's romantic disposition as well as his inflexibility are the reasons for his persistence to stay engaged with Miss Christie Cameron, his fiancée in Scotland, instead of leaving her for Advena whom he loves (*I*, 190). In fact, Hugh behaves like a stereotypical 'hero of chivalry' from a mediaeval romance. According to the *OED*, chivalry can refer to '[t]he knightly system of feudal times with its attendant religious, moral, and social code, usages, and practices.' It also describes '[t]he brave, honourable, and courteous character attributed to the ideal knight; disinterested bravery, honour, and

[126] 'romance',
<http://www.oed.com.voyager.chester.ac.uk/view/Entry/167065?rskey=7s98CN&result=1&isAdvanced=false#eid> [accessed 24 September 2017].
[127] 'gawk',
<http://www.oed.com.voyager.chester.ac.uk/view/Entry/77192?rskey=1JOIz0&result=1#eid> [accessed 15 September 2017].
[128] The *OED* explains 'awkward' when applied to persons as '[l]acking dexterity or skill in performing their part; clumsy in action, bungling.'
('awkward',
<http://www.oed.com.voyager.chester.ac.uk/view/Entry/13971?redirectedFrom=awkward#eid> [accessed 8 October 2017])

courtesy, chivalrousness.'[129] In keeping his engagement with Christie, Hugh becomes the chivalrous hero who sacrifices, or, as Dr Drummond puts it, 'wreck[s] [his] own happiness' (*I*, 189) for the happiness of Miss Christie Cameron. Finlay's chivalry becomes apparent in his defence for keeping the engagement:

> "[…] I have to think of her dignity, her confidence, and her belief in the honourable dealing of a man whom she met under the sanction of a trusted roof. The matter may look light here; it is serious there. She has her circle of friends; they are acquainted with her engagement. She has made all her arrangements to carry it out; she has disposed of her life. I cannot ask her to reconsider her lot because I have found a happier adjustment for mine. […] I will not be a man who has jilted a woman." (*I*, 191-192)

Finlay reveals his chivalrous nature and his strong identification with 'old-fashioned', medieval love-stories that include 'heroism' (*I*, 140) emphasising again his chivalrous character. He does not want to 'jilt[]' Christie because he has met someone else and prefers instead to stay 'honourable'. However, Dr Drummond condemns Finlay's reason in answering: '"There is no sophist like pride. […]"' (*I*, 192), thus evaluating Finlay's argument as superficial and delusive. Hugh is indeed unable to adjust his idealism of being a chivalrous hero towards realism where Christie does not care for him (*I*, 281). In the end, as Dean states, Finlay is only free to admit his love and to court Advena after Dr Drummond became engaged Miss Cameron (*I*, 283-284) and has consequently taken over the responsibility to care for Christie.[130]

Despite the display of his tears, Finlay expresses hardly any emotions and generally demonstrates the main features of the ideology of masculinity at the end of the 19th century identified by Richgels as 'self-control and the stifling of fine feelings'[131]. Finlay's self-control, apart from a 'flush[]' (*I*, 186) at the beginning of the talk with Dr Drummond, becomes apparent when Dr Drummond questions him about his relationship

[129] 'chivalry', <http://www.oed.com.voyager.chester.ac.uk/view/Entry/31979?redirectedFrom=chivalry#eid> [accessed 24 September 2017]
[130] Dean, *A Different Point of View*, p. 74.
[131] Richgels, 'Masculinity and Tears in 19th-Century Thinking', p. 144.

with Advena and his engagement with Christie. When Dr Drummond tries to convince Hugh to break off the engagement with Christie, Hugh becomes rigid and tense. The narrative voice describes how 'his hand tightened on the arm of his chair' (*I*, 188) in order to control and subdue his emotions, his embarrassment and anger towards Dr Drummond's impertinence to intrude into his private life.[132] Finlay keeps control over his emotions and displays an example for what Markwick describes as 'the stiff upper lip, when feelings […] were kept firmly under wraps'[133] indicating again a suppression of feelings and emotions. Finlay's suppression of his feelings is demonstrated through the expression of his face that is compared to 'the rigidity of iron' (*I*, 188). The comparison with iron refers not only to the ideology of the stiff upper lip but also, as the *OED* states, 'to strength, hardness, or inflexibility'[134] that correspondingly are characteristics stereotypically identified with masculinity as presented in the Introduction. Consequently, Finlay is shown as manly through the repression of his emotions.

Nonetheless, Hugh does not only demonstrate his manliness through the control of his emotions. Similarly to Gabriel Oak in *Far from the Madding Crowd* (*MC*, 15), Hugh is also subject to gender-blurring and displays feminine characteristics. When he listens to Dr Drummond's story how Christie jilted him for the minister without 'pining' after Hugh, 'Finlay blushed like a girl' (*I*, 281). As in Oak's case, the expression of an emotion is identified with femininity yet here again the emotion is displayed by a man and not by a woman. Consequently, Finlay is another example of how a man expresses feminine characteristics.

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[132] Finlay's attempt to repress his emotions is similar scenes in *North and South*, explored in Chapter One, where John Thornton 'clench[s] his hands tight in order to subdue the pain' (*NS*, 249) caused through witnessing Margaret with her supposed lover at Milton's train station. Likewise, Nicholas Higgins tries to suppress his emotional pain caused through the death of his daughter Bessy in inflicting physical violence upon himself (*NS*, 203).

[133] Markwick, *New Men in Trollope's Novels*, p. 15.

[134] 'iron',
<http://www.oed.com.voyager.chester.ac.uk/view/Entry/99499?rskey=ZdaIpb&result=1&isAdvanced=false#eid> [accessed 07 October 2017].

Conclusion

Despite the prejudice of Victorian men as unfeeling and unemotional, this dissertation has demonstrated that men in nineteenth-century literature experience and express a variety of emotions and feelings. However, the expression and the depiction of male emotions change throughout the nineteenth century. Whereas Gaskell explicitly describes in *North and South* (1855) the bodily expression of emotions, for instance John Thornton's tears and his beating heart, Nicholas Higgins's tears and his rage after his daughter's death, Hardy uses in *Far from the Madding Crowd* (1874) depictions of landscape, weather and animals to express male interiorities, emotions and feelings. Unlike Gaskell's and Hardy's novels, Duncan's *The Imperialist* (1904) does not present many male emotions. Instead, the male characters generally show self-control and suppress their emotions and feelings. However, when emotions and feelings do occur, as in Lorne Murchison's case, they can cause physical consequences such as exhaustion and illness. The research project consequently confirms Richgels's argument that the display of male emotions changed throughout the nineteenth century, from a frequent though uneasy expression in the first half of the nineteenth century to a suppression and disappearance of male tears towards the turn-of-the-20th century.[135] Likewise, Butler's and Poovey's statements concerning the instability as well as the constant renegotiation and reconstruction of gender ideology are validated.[136] At the same time, some examined examples in *North and South* and *Far from the Madding Crowd* have shown how restricted the possibilities for the expression of male emotions were, as suggested by Tosh and Sanders,[137] how men attempted to hide or suppress their emotions and how they were reprimanded by others for the display of their emotions and feelings.

[135] Richgels, 'Masculinity and Tears in 19th-Century Thinking', pp. 136-140.
[136] Butler, 'Performative Acts and Gender Constitution', p. 900, and Poovey, *Uneven Developments*, p. 3.
[137] Tosh, *A Man's Place*, p. 98, and Sanders, *The Tragi-Comedy of Victorian Fatherhood*, p. 25.

Moreover, this project explored that the display of emotions and feelings does not automatically emasculate or effeminate a man. In fact, only William Boldwood is emasculated through his emotions and feelings. However, his emasculation is the direct result of the previous suppression of his emotions and feelings, including his sexuality. In addition, Boldwood's example indicates the destructive consequence of repressed emotions and feelings, not only for Boldwood but also for other people, such as Troy. In fact, emotions and feelings can be an integral part of masculine identities, as for example in the Christian Gentleman embodied by Mr Hale, the Northern working-class men and in a somewhat distorted way in the Chivalrous Man impersonated by Hugh Finlay. Mr Hale, the Christian Gentleman expresses compassion, tenderness and kindness towards his parishioners as well as the working-class people in the North, like Nicholas Higgins. Higgins demonstrates compassion and solidarity as integral parts of Northern working-class identity. Finlay, the Chivalrous Man, twists his chivalry to such a degree that he is ready to sacrifice his own happiness for Christie Cameron's financial and social security, thus demonstrating wrong-headed chivalrous compassion. At the same time, men can also appear feminised, however, they become not effeminate through the expression of their emotions and feelings but through their lacking agency. Mr Hale is in private matters an impractical man and relies on Margaret's agency to make decisions. Similarly, Lorne Murchison lacks agency in the relationship with Dora Milburn and consequently fails to marry her.

Furthermore, the depiction of male emotions and feelings can fulfil specific functions, for instance in the case of Northern men. Thornton is at first perceived by Margaret at unemotional, hard and cold. Moreover, the working-class men are depicted as savage, wild and animalistic. However, both Thornton and Higgins experience as well as express their emotions and feelings and are thus humanised. Moreover, the expression of feelings, like compassion and kindness, is necessary for Thornton's identity as

Industrial Aristocrat so that the Northern society as a whole can progress. The expression of feelings through men becomes thus necessary for the general progress and development of society. In Sergeant Troy's case, the display of emotions and feelings emphasise the superficiality of Troy's character as becomes obvious, for example, in the graveyard scene.

Moreover, this dissertation indicates that masculinity and femininity cannot be defined through distinctly feminine or masculine characteristics. The example of Gabriel Oak as Rural Man illustrates that a masculine identity can naturally incorporate characteristics and settings that are stereotypically identified as feminine ones, such as nurturing and nursing as well as domesticity without threatening to emasculate a man. In fact, Gabriel Oak as well as Mr Hale and Lorne Murchison can be seen, for different reasons, as examples for realigned gender identities, for instance, 'feminized masculinity'[138] termed by Antinucci, or in other words 'male femininity', whereas Bathsheba Everdene, Margaret Hale and Dora Milburn can be understood as examples for 'masculinised femininity' or 'female masculinity'.[139] These realigned gender identities can also be found in other nineteenth-century texts, such as James Hogg's *The Private Memoirs and Confessions of a Justified Sinner* (1824), [140] Charlotte Brontë's *Jane*

[138] Antinucci, 'North and South: An Industrial Version of the Victorian Gentleman', p. 137.
[139] Morris also applies these categories in noting the 'creation and validation of masculine women and feminine men' in Gaskell's novels and perceives them as 'moving beyond gender stereotypes' (Emily Jane Morris, '"Some Appointed Work to Do": Gender and Agency in the Works of Elizabeth Gaskell', 2010 <https://ecommons.usask.ca/handle/10388/etd-04142010-101530> [accessed 19 January 2017], p. 6).
[140] Robert Wringhim, Miss Logan, Mrs Calvert and Bessy Gillies show characteristics of the opposite gender. For instance, Robert Wringhim is forced into a feminine gender identity through his father and receives the same education as his mother (James Hogg, *The Private Memoirs and Confessions of a Justified Sinner*, ed. Ian Duncan (Oxford: Oxford University Press, 2010), p. 17). Moreover, he becomes a victim of male violence, like the women in the novel (p. 21). Miss Logan, Mrs. Calvert and Bessy Gillies show masculinised strength in defying male power and violence, Miss Logan and Mrs. Calvert when attacked by Robert (p. 68), Bessy Gillies during the court trial against Mrs. Calvert (pp. 51-53).

Eyre (1847) and *Villette* (1853),[141] Sir Arthur Conan Doyle, 'A Scandal in Bohemia', in *The Adventures of Sherlock Holmes* (1891).[142]

[141] In *Jane Eyre*, Jane Eyre becomes masculinised in the end as she becomes active and is in charge of everything while also nursing Mr Rochester (Charlotte Brontë, *Jane Eyre* (New York: Penguin 2008), 459). Mr Rochester becomes feminised through his dependence on Jane Eyre. In *Villette*, Lucy Snowe is masculinised through the pursuit of her career in establishing a school that expands into a boarding-school (Charlotte Brontë, *Villette* (London: HarperPress, 2012), pp. 481-482).

[142] In 'A Scandal in Bohemia', Irene Adler performs 'often' as a man and dresses in male clothes, demonstrating again the performative nature of gender identity (Sir Arthur Conan Doyle, 'A Scandal in Bohemia', in *Sherlock Holmes. The Complete Novels and Stories* (New York: Bantam Books, 2003), pp. 239-263, p. 261).

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Appendix

Summary of *The Imperialist* by Sara Jeannette Duncan

The Imperialist tells the story of Lorne and Advena Murchison, children of Scottish immigrants, living in a thriving manufacturing town called Elgin, in Ontario, Canada, at the-turn-of-the-20th century. Lorne Murchison returns to Elgin after his law studies in Toronto to work in a well-known law firm. Early on, he descends on a political career. First, he becomes the 'chairman of the Young Liberals' (*I*, 68), then 'a secretary' for a 'deputation […] from Canada' to London to 'improve[]communications within the Empire' (*I*, 122). During his stay in London, Lorne becomes a passionate Imperialist who supports the Imperial Idea': the reformation of the British Empire towards a Federal Empire, with a head institution whose members are elected by all the British colonies. On his return to Canada, he becomes the candidate for the Liberal party which represents the Imperial Idea for the elections. At the same time, Lorne falls in love with Dora Milburn, the daughter of a respected family in Elgin. They are also secretly engaged. In the end, however, Lorne loses both the candidacy of the Labour party and Dora who becomes engaged to Lorne's English friend Alfred Hesketh whom Lorne has met in London. Lorne's sister Advena is more successful. A bookish person, Advena has no interest in domestic matters, instead she studied at Toronto as well and now teaches English at the school in Elgin. She falls in love with Hugh Finlay, the freshly immigrated Scottish and gawkish reverend of the Presbyterian Church in Elgin, Knox Church. Advena and Finlay share the love for literature and a love interest develops between them. However, Finlay is engaged to another woman in Scotland and he seeks to honour this engagement despite his love for Advena. In the end, Hugh and Advena find a happy end thanks to the intervention of Dr Drummond, the minister of Knox Church.